

OCTOBER 18, 1911

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THE

NEW

YORK

DRAMATIC MIRROR



Matsone, Los Angeles, Cal.

FLORENCE REED

"Use of Satire in Comedy," by Lee Wilson Dodd



WHITE N.Y.
ELSIE FERGUSON AS DOLLY MADISON



WHITE N.Y.
LOUISE RUTTER "BABY" DAVIS AND RICHARD BENNETT.
IN PASSERS BY.



HOTPEL
GEORGE ARLISS AS DISRAELI.



WHITE N.Y.
FROM ACT III THE LITTLE MILLIONAIRE
AT GEO. M. COHAN THEATRE

THE DRAMATIC MIRROR COMPANY

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No. 1713

Restore the Mysteries!

IN THE MIRROR of Oct. 9, 1909, the reasons for the departure of the glamour of the stage were editorially discussed, apropos of a theory advanced by the Rochester *Herald* that the increasing prominence of the actor as a social figure was largely the cause thereof.

LEWIS HILLHOUSE, the able dramatic critic of the Cincinnati *Times-Star*, now reopens this subject, perhaps in the hope that its agitation may result in a reticence on the part of managers and others vitally concerned in the theatre as to those details of it that once were mysteries to the public that in time—perhaps to the new generation—may be potent toward a restoration of the wondering attitude which characterized the old public at the play.

"The man who first raised a curtain on an empty stage and let an audience see 'how a show is worked,' to use theatrical parlance," says Mr. HILLHOUSE, "should be swiftly apprehended, if still living, and given not less than ten years at hard labor in the common jail. He is a greater enemy of the stage than a regiment of poor playwrights, actors and comedians. While the latter destroy artistic standards, the man who lets the public too much into the secrets of the stage, destroys illusions. And that is by far the more serious offense." And the critic continues:

Up to five or ten years ago, the theatre was a romantic and real world to nineteenth of all the people. They accepted what they saw without question. They knew, of course, that the painted castle was not solid granite; they realized there was some contrivance underneath Lohengrin's boat, by which it sailed across the stage; they knew the safe in which the banker deposited his bonds was not of steel, but more likely of painted wood. But they had never proved it. They had never seen the back of the painted castle, nor seen the wheels under the boat, nor had they drubbed their inquisitive knuckles on the side of the safe. Therefore they were perfectly willing that the illusion should be complete. What is more important, they wanted it to be complete.

To-day most of us are ashamed to own it. Toward the theatre we assume an air of cynical sophistication, priding ourselves on how completely we disbelieve what we see, and how well we understand, and can see in our imaginations, every intimate detail of what is going on in the hidden precincts of the stage. That attitude kills the keen zest for the theatre which existed up to within a few years ago. Ten years ago, or even less than that, if an actor bowed himself out of a drawing room scene, declaring that his carriage was waiting, one could see in his mind's eye the spirited horses spring forward as the carriage door closed with a bang. To-day what crosses our minds? Why, we see in our mind's eye a shirt-sleeved stage hand as he bangs down the lid of a trunk, which has been placed in the wings to reproduce the desired sound effect. Ten years ago Baron CHEVRIER's banquet might have been held behind drawn portieres; yet we would have pictured the roystering rouses and their exhilarated companions in the full flood of their revelry. If to-day we must depend on our imaginations for such a picture, what comes to our minds? A few actors, idle for the moment, and the stage-manager in a close group just off stage, tinkling goblets with a bunch of keys to give the idea of a champagne toast. If a shot is fired, we know it is not fired by the villain, but by a property man, who has stuck his "smoking pistol" into a wet barrel. Everyone knows entirely too much about mysteries, which are no longer mysteries. There is too little illusion and too much intimacy, too little suggestion and too much explanation. All the glamour is gone. It has been going ever since the children of yesterday have been becoming the young people of to-day.

Who is to blame? No one but the theatre managers and the publicity men themselves. The former demand publicity. The latter must supply it. To do so, he must turn to the storehouse of stage secrets and ransack it to its farthest pigeonhole. The people read it, of course, for public curiosity is whetted by the stuff it feeds upon. To-day the romance in which an actor was once viewed is also gone, and for the same reason. All of the most personal details of a player's life are constantly exploited by the theatrical press departments, and not only things which are true, but things which begin in fantastic imaginations. The asset of mystery is entirely lost.

One often wonders what will be the next step in the evolution of the public attitude toward the stage. Hysterical exploitation and intimate revelations have nearly reached their furthest limit. The method can not last forever, for the reason that public curiosity will soon be sated, and then, what will take its place? What will be the new method by which a blase, cynical, over-informed public can

be made to experience a revival of interest, and a restoration of their faith in, or at least their reliance upon, illusions?

This arraignment of managerial and promotive methods which have almost destroyed the happy, romantic and legitimate deceptions of the theatre is deserved. The old managers who have gone were wiser in their day and generation. They fully realized the capital they had in reticence, or in secrecy, as to their actors, their plays, and the whole *modus operandi* of the theatre, whose mysteries were guarded with a jealousy that now can hardly be conceived, with the result that the public's attitude was always one of happy wonderment.

Of course, the disclosures which have robbed the stage of so many of its former sources of wonder are in a measure a sop to the spirit of inquiry and skepticism that characterizes all fields, and a compliment to the journalism of the time that invades all fields with a purpose of disclosure. Yet the theatre, to be fully effective, must impose some mystery, and it is the part of wisdom to consider means by which its newer secrets may be held from the knowledge of the generations who should support it.

Ibsen at a County Fair

IN each of several sections of this country there is a preponderant population of one nationality not native to the soil, just as there are large colonies of various races in the great cities, and most notably in New York. Thus the Dakotas, and especially the Northern State of that name, show a population in which natives of Norway and Sweden and their children figure dominantly.

These immigrants naturally settle in communities to preserve social association, for otherwise they would be "strangers in a strange land," and they eventually graft upon the native habits some habits of their own, as is seen wherever they assimilate and become assimilated.

The tastes and achievements of future generations of the Dakota settlers from Scandinavia may not be foretold, yet these settlers are good citizens, and give their adopted soil a character that relates to the land of their birth. While they enjoy a prosperity that is deserved, they promise to impress themselves originally, and nothing could more clearly show this than a series of events at an ordinary county fair in North Dakota the other day.

This particular county fair was ordinary in its exhibits of the products of the soil, but it was extraordinary in a dignity given to it by the predominating Scandinavians. The average county fair in the East from time out of mind has had a commonplace aspect. It has had its values in an exchange of ideas as to the agriculturists' life and in the showing of the best fruits of his labor, but it has also catered to the sportive—and sometimes to the vulgar—impulses of those who have peopled it, to say nothing of the field it has offered for sharp and unscrupulous wits to involve duller minds in pecuniary loss.

Of this Dakota fair nothing of these extrinsic features has been told, although such features may have characterized it in a measure. But something of it quite different and unusual is known. The assembled Scandinavians celebrated an Ibsen Day. There were readings from Ibsen's works, a eulogy of IBSEN was formally spoken, and a statue of IBSEN was unveiled.

The crises of existence that IBSEN has painted in his plays no doubt have been acted in real life among these people on the Dakota plains. Moreover, they understand IBSEN. He is their countryman, and they are proud of him. And this effigy of IBSEN they have erected stands for something more momentous than the mere routine of a county fair.



THE USHER



THE CLERGYMEN who confess a rational and just view of the theatre grow in number.

The Rev. Lewis Brown, Episcopalian, of Indianapolis, recently preached a sermon in which he said: "The great need of both church and stage is sympathy. Encourage the best upon the stage by due attendance. Some plays are week-day sermons. They do what the pulpit can not do; they make vivid evil and good by object lessons. Long after the play has ceased to be put on the boards, memory preserves the lessons taught. Church and theatre may be judged by their works. As we eliminate that which is bigoted and superstitious in the one and worthless in the other, we shall help forward agencies to bless and ennoble mankind."

These are fair words. The great trouble with clergymen who violently assail the theatre, is that they really know nothing about the theatre.

William Mailly, in the New York *Mail*, touches on the peculiar stage censorship attempted in Los Angeles, saying:

It was long ago recognized that almost everybody who doesn't know a thing about the drama considers himself eminently qualified to say what plays are good or bad for the thronging public. What would happen to the public if there wasn't some good angel constantly by its guard to keep it from seeing or hearing or reading something that might hurt its morals, only Anthony Comstock can tell you. Mr. Eddy has procured the censoring of performances and provided for the appointment of an official committee to pass upon all theatrical productions. The Dramatic Mission protests all too mildly against this, properly declaring that "the general public, or any assumed part of it, can and does censor the theatre where censorship is called for." Certainly, the general public, more frequently than otherwise, does not show a very profound worth of plays, but that is an individual opinion. I'd rather have the public exercise its judgment with absolute freedom and be wrong most of the time than have to accept the bigoted verdict of some cheap, ignorant upstart of a lickspittle politician. The wonder is that the theatrical profession—managers, actors, press and all—allow the Fitzgeralds and Eddys to get away with this sort of thing. Why be subservient to the impudent assumption of divine authority by office holders whose artistic ideals have been shaped usually by assiduous contemplation of delectable "leg shows"?

Why, indeed?

The opening pages of the *North American Review* for October are devoted to a poem, half elegiac and half reminiscent, by Perry MacKaye, celebrating his friendship for the late William Vaughan Moody.

The verses are very uneven in value. One stanza varies from the strained ingenuity of "bleeding hour-glasses in our breasts" and the common prosiness of "time . . . that melts to runnels from a pane," to the elevated phrasing of "the ruthless wane of glittering stars."

The famous Mermaid Tavern will lose no lustre in

comparison with Guffanti's, for Mr. MacKaye's muse ranges much more felicitously over the Cornish hills than through a *table d'hôte* restaurant. Many of the later stanzas emulate the involved rhetoric of Browning, making their interpretation something of a labor. The ideas, which the reader uncovers, are of the kind best described by Matthew Arnold's phrase "sweetness and light."

John Edward Hoare contributes to the October *North American Review* an article on modern Irish drama, which gains particular interest from the visit of the players from the Abbey Theatre, Dublin, to this country.

As William Butler Yeats writes more under the inspiration of the lyric than of the dramatic muse, Mr. Hoare remarks that the movement is indebted rather indirectly to him for the use of his name in connection with the work, than directly for the plays he has created.

In Mr. Hoare's opinion, the late John Millington Synge has contributed most considerably to the success of the Irish actors by his *Riders to the Sea*. Then comes Lady Augusta Gregory whom, in spite of *The Gaol Gate*, he would rank as a writer of comedy, basing his appraisal on *Hyacinth Halvey*, and the translations known as *The Kiltartan Molière*.

Mr. Hoare also mentions William Boyle's *The Building Fund*, Padraic Colum's *Thomas Muckerry*, K. L. Robinson's *The Cross Roads*, T. C. Murray's *Hithright*, and Lord Dunsany's *The Glittering Gate* as notable examples of Irish plays.

Elbert Hubbard writes in the New York *American*, on the page devoted to wide columns, double leads, and portraits of those who there express views and reform abuses, about a new Wild West Show in which "ex-Kink Kazoo" will be a figure out rivaling that of the retired "Buffalo Bill":

Ex-Kink Kazoo will ride at the head of the street procession which will be daily given in the various cities where the exhibition is to take place. The ex-kink is not only just as good a horseman as Buffalo Bill, but he has a burst of horse oratory that will make an appeal to the proletariat and create such a rage in the show business that the spirit of Barnum will capitulate and abandon the place of honor which he holds in the show department of Valhalla.

The original Wild West show was started twenty-five years ago in a very modest way, and simply gave exhibitions of horsemanship, aided by a few properties in the way of Indians—some of whom had a decided Hibernian accent. There were a few aged buffaloes, and some long-horn trained steers of a harmless variety, that were secured in Connecticut.

But the show gave people a thrill, and especially the dignified, picturesque and aristocratic Ros Bism American William gave zest and flavor to the entire entertainment. And now we have a man with personality, plus. A man who revels in the splutter of gasoline, to whom the sawdust is ambrosia, and who possesses all of

the rough, tough, heroic, historic qualities called for in repelling buckwheat boarders. The whole environment of the show is to the liking of the ex-kink, and we are informed that all of his former efforts in the line of publicity have been leading up to this climax.

Of course the article from which the foregoing is taken may be a satire upon somebody. And yet who really is this "ex-Kink Kazoo"? Can it be Elbert Hubbard himself? At least he has some of the attributes that promote wonder, and he would be nothing loth to "plug his own game" a season in advance.

Jefferson De Angelis has for some years been classed as a comedian. But is there much comedy in the following, of which he unburdened himself, the other day, to a St. Louis newspaper man?

I am tired of buncombe, cant, exaggeration and fiction in the theatre.

I am tired of hyperbole and misrepresentation in the press-agent treatment of plays and players.

I am tired of actors and actresses who complain of low salaries and hard living; they could not earn one-tenth of their average incomes in any other line of endeavor in the same hours of work. Consider the reward of the common or garden variety of actor. Even to compare it with the salaries of mediocrity in any other line of human endeavor, the actor's pay will appear princely.

I am tired of vain artists who persistently appear before the public in the disguise of photographs taken years and years ago. Why do they seek to create an illusion of youth? Are they ashamed of what time and work and experience have etched upon their faces?

I am tired of these costly trappings, "purchased abroad" by men and women who owe all the American milliners and tailors who ever trusted them and who are forever afraid of a garnishee.

I am tired of the artists who cannot profit from honest criticism and who gibe at critics as venal.

I am tired of professional clubmen of the stage who make their rendezvous the clearing-house for unpleasant stories and gossip.

I am tired of prima donnas who persistently sing off the key not altogether in Italian opera.

I am tired of the actor who is courteous and generous to every pretty woman but his wife.

I am tired of the comedian who insists upon cutting out every line in a piece that gets a laugh unless it is his own.

I am tired of the press agent who always speaks of "my show."

I am tired of the manager who hires experts to do everything and who doesn't know a soprano from an alto or a tenor from a baritone, but who in the event of success did it all himself and is one of our foremost "artistic producers."

I am tired of the ladylike chorus man; I prefer the rough stuff.

When Mr. De Angelis returns to The Great White Way, will his percentage of glad hands and happy obsequences among those he meets be the same as of yore?



CHURCH-GOERS AT LINTIEHAUGH

From Act 2, "Bunt Pulls the Strings," At the William Collier Comedy Theatre, New York



THE USE OF SATIRE IN COMEDY

BY LEE WILSON DODD



MAY I VENTURE the statement that here in America the theatregoing public has yet to develop a sense for the satirical note in comedy? Such statements, I know, are dangerous, and usually provoke immediate and sharp denial. But in this instance I feel the assertion to be a fairly safe one. We, of America, have long prided ourselves on our sense of humor, but we have been wonderfully willing to admit that our sense of humor is of a big-boy, bouncing, extravagant type, far removed from the intellectual rapier-work, for example, of the sophisticated wits of France. We have been willing to admit this, no doubt, because we felt that whatever our humor lacked in refinement and subtlety was rather more than compensated by its invincible high spirits, its large, easy tolerance, its democratic good-nature. But certainly, if these are praiseworthy qualities, they are qualities which carry with them some very obvious defects. We have come to laugh too easily at what is grotesque or absurd on the surface of life, and we have almost forgotten to indulge ourselves in that fine, quiet, inward, *understanding* smile with which men who look below the surface of life greet its more deeply-seated incongruities. To risk a strong statement, our sense of humor is emotional rather than intelligent. We are a little inclined to regard the slap-stick comedian with too favorable an eye.

One result of this tendency is that there is perhaps no nation where satire is less skillfully employed or looked upon more distrustfully. The average American thinks a satirist is a "knocker"—an ill-natured fellow with a sharp, waspish tongue. Being a kindly man himself, he jumps too hastily at the conclusion that irony and satire are of necessity somewhat cruel and unkind. But a little thought would soon convince him that this is by no means true. Why, for instance, should it be held more cruel to smile at an absurdity of the mind than to laugh uproariously at some physical defect like stammering, or a broken accent, or fatness? Satire, in short, is a more searching inquisition

into society and the soul of man, but it is really kinder because more intelligent and helpful than the farce-spirit which leads us to hold our sides at the spectacle of too wide a waist-line or too long a nose. More helpful, because it really springs from a kind of pity for the human race. The satirist is not glad that men and women are too often fools; he may be irritated, but on the whole he is sorry—he would like them to be wiser and therefore more contented. But I am by no means certain that the *farceur* pities the fat woman, or the tipsy gentleman who cannot find the key-hole. He finds them merely laughable, and there an end.

Satire, to my thinking, is the salt of true comedy, and because we are apt to neglect it here at home, we run some danger of letting our native sense of fun grow flat and stale. The American people are too keenly intelligent to let themselves descend, in this matter of comedy, to a constant level of rough-and-ready farce. But hitherto their good-nature has betrayed them. It would be well for them to realize that the use of satire in comedy would sweeten our humor instead of souring it, to realize that all laughter is to some extent unkind, but that the laughter is least unkind which answers to an intellectual stimulus rather than a physical dig of the knuckles between the ribs.

In conclusion, may I add a personal word? In my little comedy *Speed* I have endeavored to satirize a current phase of family extravagance. The criticisms of *Speed* have been on the whole far more favorable than I had dared to hope, but it has seemed to me that the larger number of my critics have somehow missed the point I had intended to "get over" in the concluding scene of the play. The fault is doubtless mine—and yet the point seems to me plainly visible, and I wonder that it has not been more clearly noted. In a word, the critics seem to feel that in letting Ned Jessup's speculation succeed I have sacrificed the moral of my play to the desire for a happy ending. Nothing was farther from my thoughts. What I wished to show

was the almost ineradicable nature of the "live-quick, get-rich-quick, die-quick" spirit of our age. Ned and his wife have just agreed together to reform, to live more sensibly, when the telegram comes announcing the fortunate speculation. What do they do? Do they rejoice in their good luck, but stick firmly to their previous resolve? On the contrary, all their good resolutions are forgotten and they start off instantly at a wilder pace than before. Does this seem to my audiences the conventional "happy ending"? If so, the speed mania is even more deeply ingrained in American life than I had supposed.

Lee W. Dodd



Marcus, N. Y.

LEE WILSON DODD

NOTES OF BOOKS

THE DRAMATIST, a journal of dramatic technology. Published by Luther B. Anthony, Easton, Pa. Price 25 cents per copy, \$1 per year.

The Dramatist completed its second year recently. In a late number August Strindberg is levied upon for the chief article, a one-act drama, *Facing Death*. Following this is a business analysis which pulls the play to pieces, and which leaves the general impression that Strindberg probably didn't know what he was driving at. The drama is as formless as an amoeba, and wastes time in aimless wanderings that are neither significant nor interesting. Why *The Dramatist* should choose to fill space with such rubbish, one hardly can say. The few remaining pages are devoted to brief criticisms of current plays and to synopses of plots of old plays. In more recent issues

The Dramatist develops the reader's interest in technique, with analyses of recent dramas in New York. Its editor has good ideas, yet he should remember that no arbitrary "system" of writing can uniformly produce successful plays. Form is admirable if the right substance goes with it, but form alone is a rock upon which mediocrity often splits.

THE VIOLIN AND THE TRUTH, by Julius D. Horvath. Published by the author, 1911.

Julius D. Horvath has invented and is manufacturing the Philamona violin, for which he claims that he has discovered the lost art of Antonius Stradivarius. In his pamphlet on violin making, he takes much pains to explain impersonally the qualities of various Italian instruments and to account for their

excellencies. His statements will interest lovers of the violin.

CATALOGUE OF DRAWINGS AND MODELS, by Edward Gordon Craig. Published by Ernest Brown and Phillips, London, 1911.

In the Reynolds' Room of the Leicester Galleries, London, Gordon Craig is exhibiting forty drawings and models of stage settings which he has designed at various times for *Macbeth*, *Hamlet*, *The Masque of London*, *Psyche*, *Henry V.*, *Julius Caesar*, *The Tempest*, *Caesar and Cleopatra* (by Shaw), *Electra*, *Dido and Aeneas*, *Romeo and Juliet*, and other dramas. As the notes in the catalogue explain, each setting has been devised in accordance with the poetic atmosphere of the spoken words or of the required action.



THE MATINEE GIRL



TO BE SUCCESSFUL a play must seem true to those who know the state it portrays, or must seem wonderful to those who do not know it. *Bunt Pulls the Strings* amply fulfills both conditions.

The canny Scots who sit straight and grim in their chairs and others who lean at a dangerous angle out of their boxes, know how canny was the young girl who managed everybody and how natively Scotch was the life in which six hundred dollars was a sum that foreshadowed bankruptcy and the centre of the community life was the church. Americans are enchanted with the wonder of it. It is so far a cry from a lobster palace to a little kirk in Scotland. The tiny church with the vines growing over its front, the heather covered hills, and the shrewd, simple, honestly human folk, are as welcome as a current of fresh, outside air in a close room.

Graham Moffatt delights, too, the militant woman, for he makes the loutish lover, when asked by his "managing" sweetheart, if he minds his aunt's prophecy that he will be henpecked, answer:

"I don't care if I am the most henpecked man in Scotland. I will glory in my shame."

When Marguerite Sylva was playing with Alice Neilsen, in, I think, *The Fortune Teller*, I slipped through the stage door and into the dressing room which she shared with Jennie Hawley, in those nights of the beginning of her popularity. Miss Sylva was as beautiful as she is now, as greatly the mistress of the subtle art of fascination, but a little indiscriminate flinging of her arms about wandering soldiers, and her Belgian accented assurance "You are the only man I ever loved" to each of them, afforded little scope, and no variety, for their display. I told her that as I opened the stage door I overheard a dirty faced, keen eyed, patched trousered critic, a newsboy with a few papers still unsold, who said:

"Gimme that black-eyed one. She's the best of the bunch."

Miss Sylva smiled one of her brilliant smiles and said:

"Thank you for tellin' me dat. That's the people I try to please. If you please dem you please everybody."

She has continued to please "dem," singing at the Opera Comique in Paris, at the Metropolitan Opera House in New York, and the Boston Opera. Now if one visits her in her dressing room, it is in the star's suite and is shared only with her two maids. A coincidence is that now, as then, she is playing a gipsy coquette. To her role in *Gypsy Love* she brings the experience and authority of a Carmen of the Opera Comique.

Mrs. Donald Brian's stage debut reminds us that dramatic communications begot dramatic ambitions. A few years ago Mrs. Florence Pope met an actress and the actress introduced her to a friend who was on the stage. The circle widened. It included attractive Marjorie Wood, who a year or more ago became Mrs. Pope's sister-in-law. Shortly afterward, Mrs. Pope became Mrs. Brian. The dramatic die was cast. The matinee idol's bride makes her independent bid for public favor in *The Only Son* this week.

Once we unanimously scribbled about Bonnie Billie Burke. Now, without offense to her, we may allude to her as Boney Billie Burke.

Miss Burke, dimpling her thanks for the compliments about the exceedingly youthful impression she conveys in the *Runaways*, said: "Pounds and age seem to be in direct ratio, pounds and youth in inverse proportion. Being twenty-five pounds lighter than I was last season is a distinct artistic advantage, isn't it? But the price I paid in hunger. I



EDNA GOODRICH AT GREAT NECK, L. I.

did it all by dieting. No exercise, no extra steam baths, nothing but starvation in the name of diet. I went to Yorke Davis in London, ate what he told me, let alone what he told me not to eat. And it's worth it. One feels as light as a bird when she's herself minus twenty-five pounds."

Mrs. Russell Bassett, who describes herself as a "spasmodic actress," because she plays only now and then when a part and a route are quite to her liking, she having a male bread winner in the family, has resumed the eucyre parties she gave for the Actors Fund last year, at the Professional Woman's League rooms. This season they will be given at the Waldorf Astoria.

This echo from the professional performance of *Bought and Paid For* is convincing proof that all actors are not envious, also that a logical and discriminating critic has been lost to the metropolis, because a man preferred to occupy the stage instead of write about it. An actor of high reputation said to me: "I enjoyed the play immensely. It is certainly a big, satisfying drama. I hope that no one really makes the mistake of believing that Frank Craven's success is simply a case of the part fitting the man. One might as well say that Hamlet fitted the personality of Edwin Booth, or Othello, the personality of Salvini, and mention these obvious facts with the intent to discredit the achievements of those artists."

"Of course Craven is absolutely fitted for the role he plays, but he also uses the most absolute art in making his points and in helping others to make theirs; has splendid repose; subtlety of facial expression; understands how to convey perfectly the slow dawning of an idea; keeps in the scene always, and although he portrays a selfish, aggressively conceited man, he yet conveys to one an agreeable impression of personal modesty—I mean the unobtrusive way he took his calls. Frank Craven's performance is unique and never to be forgotten."

Have you seen Sam Edwards in *The Great Name*? Music publishers are asking each other, and their friends and enemies, and the composers, whose works they publish and are of both classes, are asking them.

Mr. Edwards gives a broad caricature of the music publisher that is the topic of the day on the side streets emptying upon Broadway, that song publishing firms inhabit. If it be low comedy, it is welcome and delicious. There is in it so much pungency that no publisher is quite prepared to admit that it is a true picture of himself, but each one thinks it a striking likeness of his chief competitor.

If the Cohan family looks unusually hale and content this Autumn, attribute it not to a tour of Europe, but to an idyllic, away from the pavements, Summer spent on the family farm near Monroe, N. Y. There the elder Cohans have an all-the-comforts-of-the-city home in a farm setting, and the younger pair have built a bungalow on the farm.

George Heban and May Robson are giving the latest demonstration that it is possible for actors to write their own starring vehicles.

The quaint little two-story red brick house on Fifty-fourth Street, near Broadway, that had a dramatic halo to the curious, because Jessie Millward, Aubrey Boucault and other celebrities of the boards were its successive tenants, has been given over to commercial purposes. The sign "Importer" defaces its windows. The theatrical halo has fled from the region of its chimney.

"England's handsomest man"—it is thus Lewis Waller is sometimes described, though there be those who give the title to George Alexander—gives a recipe for a surely successful play. "It is one," he deigns to tell us, "with the punch." Every enterprising manager in New York will give you a million if you find the punch, Mr. Waller.

Edna Goodrich, sending indignant denial of what she terms "silly rumors" that she has married again, writes friends in this country that she may leave France at the next sailing, and that she will bring with her a play in which Henry B. Harris may feature her.

Susanne Westford has undertaken the task of giving an imitation of Mary Garden, in her eccentric comedy role with *Naughty Marietta*. A safe undertaking while Miss Garden was still in Paris. But now? Miss Westford wears vividly pink fleshings and a bolt or two of cheese cloth.

Charles Klein is fortunate in stirring in his stars an ardent hero worship. Rose Stahl, playing his Maggie Pepper, says he is "the Ibsen of America."

Lillian Russell's traveling companion, secretary and factotum this season will be that popular marion, whom Miss Russell always introduces as "my sister, the beauty of the family, Mrs. Leona Ross."

Like Irene Bentley, Blanche Ring finds solace for all the sorrows of life in hats. If her pet dog dies, she buys a simple little thing with two ostrich feathers. If a critic writes peevishly, she purchases a dome with six. After one of the domestic differences that visit all domiciles, she buys a sable bonnet, with a red, red rose to typify her ire. So addicted is she to hats, that in her own coterie they dare address her as "Hattie Ring."

THE MATINEE GIRL.



PLAYS OF THE WEEK



COMEDY—BUNTY PULLS THE STRINGS.

Comedy in three acts, by Graham Moffat. Produced on Oct. 10 by the Shuberts and William A. Brady.

Rab Biggar Edmond Beresford
Bunty Biggar Molly Pearson
Susie Simpson Jean Cadell
Tammam Biggar Campbell Gullan
Weelum Sprunt Sanderson Moffat
Eelen Dunlop Amy Singleton
Teenie Dunlop Margaret Nyblom
Jeema Gibb George Ingleton
Maggie Mercer Marjory Davidson
Dan Birrell Will Jaxone

Anybody who is looking for a good time has to go no farther than the Comedy Theatre, where he will find one of the most delightful plays of recent years—again imported from London. The story is sufficiently complicated, the settings are fairly starched with Calvinism, the characters are clear cut and the dialect is redolent of heather.

The good Lord created Bunty Biggar to manage affairs. As she said, she could have been almost anything, had she been a man. She chose her own fiancé and her stepmother, she convinced her father that Rab should go to Glasgow, she settled Teenie in Lintiehaugh, and she discovered that Susie Simpson had appropriated money rightfully belonging to Weelum Sprunt. The appropriation occurred when Weelum, the orphan, was too small to know what was going on, and Susie turned the cash over to Tammam Biggar for investment. Tammam finally drew on this fund to pay the debts of his scapegrace son, Jim, and then Susie swooped down on him with the demand that he refund the money or marry her. The beleaguered widower was reluctantly making up his mind to the inevitable when Eelen Dunlop appeared, the woman whom he had left waiting at the altar years before, when he fled from Glasgow and took up his residence at Lintiehaugh under an assumed name. Eelen, it seems, was still waiting. Susie's attempt to discredit Tammam before the whole Lintiehaugh kirkyard was frustrated by Bunty, who sacrificed her dowry, thus postponing her marriage to Weelum, to placate the vengeful Susie. Then finally Bunty ferreted out the fact that the money was Weelum's anyway; so Susie departed, warning Weelum that he would be "the most henpecked husband in Scotland," and wishing Tammam joy with his "perpetual bribe."

The plot, of course, is improbable, and moreover displays some technical weaknesses. For example, only one scene in act two really furthers the narrative, and there are several stage asides and soliloquies which are nowadays considered technically criminal. But the real Scotch humor gleams from every line, and the character portrayals give the actors rich opportunities.

The chief successes were scored by the women. In the

title-role Molly Pearson gave a most decided impersonation of the energetic Bunty, with an appreciation of her sound mentality and her diplomatic methods. Moreover, she is a very attractive Bunty, personally. Jean Cadell was a delight, every moment she was on the stage, giving the most perfect dialect of the performance with such finished precision that there was no escaping a single syllable. The placid Eelen Dunlop was more than capably handled by Amy Singleton. Margaret Nyblom made her hit with her first line, for her peculiar individuality of speech pleased every one.

Attractive in appearance, Edmond Beresford was good in the ordinary passages and in his serious scenes with his father, but he was apt to overplay the comedy and the romance with too exaggerated facial expression. Campbell Gullan, although fiery enough, somehow failed to convey the awe inspiring effect of his strictness across the footlights. In his case, as in Mr. Beresford's, it was seen to be done for effect. It is almost incredible that Weelum, as Sanderson Moffat played him, could have smitten such a girl as Bunty Biggar. He was too loutish, and his voice had the accent of the unintelligent, not simply of the deliberate person. The real characterization of Weelum hardly emerged from the husks, even in the last act.

Smaller roles were well done by George Ingleton, Marjory Davidson, and Will Jaxone, and here also the feminine work was more spirited. The churchgoing scene in the Lintiehaugh kirkyard gave an astonishing amount of individual impressions simply by the characters that crossed the stage, dropped their coppers upon Weelum's plate and disappeared into the kirk. Women in their hoop skirts, keeping a watchful eye on their irrepressible offspring or gossiping in pairs; an ancient man leaning on his great-granddaughter's arm; the old shepherd who came with his collie to the observance of the Sabbath. Here, as elsewhere, however, the acting is all of the repressed variety, which accords well with our ideas of Scotland. Little gesticulation obscured the effects of voices and features.

One can wish that Bunty will go on pulling the strings indefinitely.

GARRICK—THE SIGN OF THE ROSE.

Drama in four acts, by George Beban. Produced on Oct. 11, by Klaw and Erlanger.

Dorothy Griswold Baby Wilson
Mary, the nurse Lillian Hathaway
A Floral Decorator George Fredericks
Lillian Griswold, the wife Marie Pavey
Philip Griswold, the brother George Probert
Nora, the maid Virginia Reynolds
Arthur Bronson Philip Perry

"Tubby" Rutgers A. S. Byrnes
William Griswold Frankita Ritchie
Percy Robbins Carl Anthony
Pietro Massena Mr. Beban
Harriet Bullock Katha Banks
Lynch James A. Marcus
Rosa Massena Edna May Hamel
Coogan Del. De Louis
Mrs. Flannigan Mary Johnstone
The Concertina Ignazio Blondi
Bud Majors Jack Conway
Antonio Capino George L. Derr
Mrs. Abrams Anna Murdock
Marie Cassiglio Beatrice Mabie
Emma Iuman Little Ash
Ambulance Surgeon George W. McGrath
Page Boy at the flower shop Fred Dayla
Violet Edith MacBride
Mrs. Morton Ada Gilman
Mrs. Bradley Belle Clayton
George Fitz-Maurice Roy Terry
J. Arthur Clark Lee White
Abraham Markovitch Ralph Ash

The Sign of the Rose will provide a melancholy pleasure for its patrons, but given a patron who enjoys lachrymose dissolutions, he will find real pleasure in George Beban's play, because at the essential points it is excellently performed.

Pietro Massena got mixed up with the Griswold family entirely by accident, because fate sent him to deliver a Christmas tree at the house, just before William Griswold's spendthrift brother Philip abducted little Dorothy Griswold for the purpose of securing a ransom. While William Griswold was hastening through the Italian quarter in his car in search of the suspected Pietro, the automobile ran down Pietro's dearly loved daughter Rosa. Philip had meantime appointed a florist's shop as the place where the ransom was to be paid, since the manager of the shop was an accomplice. To the Sign of the Rose came Pietro, to buy one blossom for the grave of his departed Rosa. There, of course, he was pounced upon by the police; and escaped the station house only because Philip had relented and brought Dorothy home. Selling his household goods, and tying little keepsakes of Rosa's into a gray shawl to sling over his shoulder, Pietro pathetically set out for his native Capri.

Although the tragedy and even the comedy never get far from sentiment of the insistently romantic kind, it is not a maudlin play, because of Mr. Beban's characterization of the leading role. This delineation, not the very coincidental plot, is the backbone of the entertainment, as the programme warns one. Of course, Pietro is idealized and refined, but that is an essential element in such a play. If one is willing to accept such a thoroughly romantic story at all—and perhaps, if he isn't—

(Continued on page 10.)

THE STAGE BIRTHDAY CALENDAR

October 18.

RICHIE LING, formerly a light opera singer, but lately playing in dramatic plays, such as *The White Sister*, *Decorating Clementine*, *The Zebra*, and *Dear Old Billy*.

CHRISTINE BLESSING, who has not appeared in New York since her origination of *Rose in Madame X*.

CRAIG CAMPBELL, remembered in *The Love Cure*, now a member of Valeska Suratt's company.

MYRTLE WELLINGTON, who appears frequently in Henry W. Savage's productions.

RALPH MERCHANT, now on tour in Mary Jane's Pa.

October 19.

FRANCES NELSON, recently seen as leading woman of the Columbia Players in Washington and Baltimore.

BOBBY HARRY, now in his second season in the leading part in *The Girl in the Taxi*.

HOPE LATHAM, whose latest Broadway appearance was as Bella Knowles in the original production of *Seven Days*.

ARTHUR HILL, who makes a specialty of animal characters, remembered for his performance of the Cowardly Lion in *The Wizard of Oz*.

VERA MAXWELL, of the Ziegfeld forces, conspicuous in the respective *Follies* of the years 1909, 1910 and 1911.

GEORGE TALLMAN, well known in light opera circles and who has been doing good work in *The Chocolate Soldier*.

FLORENCE BRID, thorough charming in *The Gay Hussars*, since when she has appeared in *The Wife Tamers* and in *vaudeville*.

MARK SULLIVAN, for two seasons with Raymond Hitchcock in *The Man Who Owns Broadway*.

JO SMITH MARRA, recalled in many musical productions, such as *The Governor's Son*, *The Strollers*, *The Mayor of Tokio*, *The Hurdy Gurdy Girl*, and *The Talk of New York*.

EDWARD BELDEN, whose most recent work behind the footlights was in *Fifty Miles from Boston*.

October 20.

ALICE LLOYD, of vaudeville fame and who is announced to make her stellar debut this season, under the direction of Werba and Luescher.

EMMA CALVE, whose *Carmen* will remain an operatic classic.

FREDERICK BURTON, last season in *The Member from*

Ozark, *The Nest Egg*, and *Homeward Bound*, and now appearing in Chicago in *Partners*.

LAWRENCE WHEAT, last season seen in *Miss Patsy* and *The Hen Pecks*, and now rehearsing in *Modest Suzanne*.

THOMAS Q. SEABROOKE, who appears in vaudeville from time to time, his most recent important appearance hereabouts being in *The Lights of London*, at the Lyric Theatre.

ERIC HOPE, the stage name of the Earl of Yarmouth, who unhappily attempted a stellar season in London about a year ago in a piece called *The Pigeon House*.

October 21.

JANET BEECHER, now playing her second season in the leading part in *The Concert*.

LOUIS N. PARKER, at present high in favor through his two big successes, *Pomander Walk* and *Disraeli*, and author of *Viola Allen's* new play, *The Lady of Coventry*.

GERTRAUDE BENNETT, who retired from the stage eight years ago, when she married W. C. Dickey, but who has reappeared once since then, in *Beethoven*, at the New Theatre.

ROBERT PITKEN, who made a hit in *The Paradise of Mahomet* last season and now with Marguerite Sylva in *Gypsy Love*.

MILLIE STEVENS, remembered for her long association of six seasons in *York State Folks*.

JOSEPHINE LOVETT, long with Andrew Mack and *The Lion and the Mouse*, and last seen on Broadway in *Twenty Days in the Shade* and *The Game of Love*.

October 22.

SARAH BERNHARDT, who is one in a generation, now appearing in vaudeville, at the London Coliseum, in scenes from Sardou's plays, and who promises next to bring out a drama by Edmond Rostand.

RAYMOND HITCHCOCK, who for his ninth stellar season is presenting a new piece called *The Red Widow*.

CECILIA LOFTUS, who will probably appear here in vaudeville this season.

WILL H. DENNY, who has succeeded in following the late Jacob Wendall, Jr., in the role of the Dog in *The Blue Bird*.

ADELINE DUNLAP, now playing the title-role in *Madame X*, her second season in this part.

FRED J. BUTLER, stage director of the Alcazar Theatre Stock, San Francisco, his ninth consecutive year in this position.

URSULA ST. GEORGE, late with the New Theatre company, and who is to play the title-role in the second company of *Rebecca of Sunnybrook Farm*.

DETMAR POPPIN, late with *Parafal*, *The Sho-Gun*, *Happyland*, *The Alaskan*, and most recently in *Every-*

VIDA SUTTON, formerly with Donald Robertson's company, appeared with the New Theatre company in *Strife*, *Sister Beatrice*, and *The Winter's Tale*.

ROBERT MORRIS, one of our best known play producers, last season responsible for the smoothness which marked William Gillette's repertoire.

ANNIE LOUIS CARL, famous opera singer of years ago, now married and permanently retired to private life.

JOHN WEBSTER, appearing on tour in one of the numerous Get-Rich-Quick Wallingford companies.

October 23.

JENNIE A. EUSTACE, last seen on Broadway in *The Harvest Moon*, since when her most important work has been in the leading role in *Her Son*, a play which never reached New York.

STEPHEN MALEY, who recently met with a serious accident during his engagement in *The Hen Pecks* and who is now a patient at Roosevelt Hospital, where, I am sure, he would be glad to hear from his friends.

JEAN PATRIQUIN, for years in the support of Blanche Walsh and more recently a member of one of the traveling organizations in *Seven Days*.

PHIL BRANSON, appearing on the road in the second company of *The Girl in the Taxi*.

ELLY COLLIER, who used to act in German at the Irving Place Theatre, afterward appearing with Maude Adams in *L'Aiglon*, Albert Gallatin in *A Clean Slate*, Guy Standing in *A Society Policeman*, and the Proctor Stock.

ETHEL MORREY, generally with a Frohman production and last seen with Mrs. Patrick Campbell in *The Foolish Virgin*.

October 24.

HARRY S. HILLIARD, who has stepped in H. B. Warner's shoes in a number of plays, chief among these being *The Girl Who Has Everything*, *Susan in Search of a Husband*, *The Battle*, and *Alias Jimmy Valentine*.

WALLACE MCCUTCHON, Jr., who during the past fifteen months has been seen in *The Wife Tamers*, *Over Night*, *The Slim Princess*, *The Red Rose*, and the second company of *The Pink Lady*, with which he is now on tour.

E. C. HENDON, though an American by birth, has long sung in England in English grand opera, though he was here in the Spring of 1899 singing tenor roles with the Castle Square Opera company.

W. P. CARLETON, clever son of a clever father, and equally well known as his parent in light opera circles.

JOHNSON BRISCOE.



STEPHEN MALEY



JANET BEECHER

PERSONAL



Watts, N. Y.

SYLVA.—The career of Marguerite Sylva is one of infinite variety. She found the grand opera conditions in this country rather difficult two years ago, and since the set-to with Mr. Hammerstein, we have heard little of her until she came back at the Globe, Monday night. She occupies probably the most glorified position to-day, on our comic opera stage. She was born in Brussels, and made her first public appearance in Carmen, under Sir Augustus Harris, in London. She played in America with Beerbohm Tree in romantic drama, and later as Mlle. Bon Bon in The Girl from Paris. She became a very familiar figure to light-opera-goers of the late nineties. Her accounts of her experiences with the English language when she was playing Queen Gertrude in Hamlet are amusing. She starred in Princess Chic, appeared in Erminie, and finally played Mlle. Pompon in The Fortune Teller with Alice Nielson. It is interesting to note that Miss Sylva, Miss Nielson and Marcia van Dresser, all in that original cast, have each, since, carried off grand opera honors, two in America, and all three in Europe. Since 1904 Miss Sylva's success has dated, during which she sang in most of the great opera houses in Europe. Her voice is more wonderful than ever and the dignity which grand opera has given her makes her regal.

LAWFORD.—To the artistically curious person, it is an annual matter of concern to see what new characterization Ernest Lawford will lend his remarkable art to. Since his initial performance in America in The Frisky Mrs. Johnson, he has not missed a year on Broadway. He is an Oxford man, and was intended for less artistic things—the legal profession; but the "lazy life of the stage," as he himself has put it, appealed so strongly, that he broke into acting by way of a melodrama company of lurid propensities. His first London engagement was in As You Like It with Mrs. Langtry. He went through the school of playing the leads in Ben Greet's out-door plays. After engagements at the Haymarket and Drury Lane, he originated Charley in Charley's Aunt, and a long list of important roles in the British Metropolis. He was in Arnold Daly's company of Candida. The fantastic touch he gave to Captain Hook in Peter Pan, which endeared him to all lovers of the imaginative, sprang from a creative faculty unique among play-actors. Last year he originated the role of the Blackbird in Chantecler, being favorably noted by all the metropolitan critics. This season he is playing the tramp, Samuel Burns, in Passers-By, and is one of the sensations of Broadway. His amazing makeup and his staccato delivery of lines, no less than his surety of carriage, entitle him to every bit of the commendation he has received.

LOWELL.—Helen Lowell began her stage career in a burlesque show chorus. She was quite young, and had to resort to subterfuge in order to get away from home, where five aunts were watching over her welfare. When they discovered what she was doing, they were highly scandalized, but her mother favored her trying the work if she really wanted to. She played Dearest in Little Lord Fauntleroy, Simone Everard in Charlotte Corday, and in a large number of the Hoyt farces. Her Susan in Quality Street won a warm tribute from Charles Frohman, and her Irish Woman, Mrs. Pinnerty, brought from Clyde Fitch, the declaration that he would write a play for her. Miss Hazy in Mrs. Wiggs of the Cabbage Patch lasted for five years, and was followed by Lizzie Roberts in The Lottery Man. Her tremendous success in this

piece caused the author, Rida Johnson Young, to try to fit her with a vehicle. The result was the ill-fated Next! which failed because it was made in a careless way of old materials. Miss Lowell personally achieved her usual personal success in the play, but nothing could prevail against the play's inherent faults.

DODD.—Lee Wilson Dodd, who is known on Broadway as the author of two plays of more than usual promise, is a graduate of Sheffield, '00. Since leaving New Haven, however, Mr. Dodd has turned aside from the pursuit of science, as its own end and has taken to the artistic application of mechanics. This is more evident in Speed, which has just finished its run at the Comedy, than in his earlier play, The Return of Eve, which was produced two years ago at the Herald Square. The one characteristic of both plays has been the presence of satire: that is, comedy with a purpose. In The Return of Eve, the comedy was of a rather fantastic sort, due to the novel plot. Speed, as all its patrons have realized, satirizes the motor craze. It is an encouraging thing to find in American drama this serious use of comedy, and it marks Mr. Dodd as an individual thinker.

CRAVEN.—Now that Frank Craven has come into real prominence by his striking comedy work as James Gilley in the cast of Bought and Paid For at the Playhouse, it is interesting to note that he has almost invariably been favorably commented on in the numerous smaller roles which he has played. In 1907, for example, while he was in the cast of George Ade's comedy, Artie, he was mentioned for "one of the best bits" in the play. Subsequently, he joined the stock company at Ford's Theatre, Baltimore, later in the same season playing with success the role of a West ern Congressman in The Congressman's Secretary, which was written by Mrs. A. S. Burleson of Texas, and which was produced as a curtain-raiser in the Belasco Theatre, Washington. He was in the cast for both versions of William Gillette's comedy, which was variously known as That Little Affair at Boyd's and Tacey. In 1909, he supported Olga Nethersole in The Writing on the Wall, and Macklyn Arbuckle in The Circus Man. As an author, Mr. Craven collaborated with George V. Hobart in the sketch called The Little Stranger. It is generally admitted that James Gilley, as delineated by Mr. Craven, constitutes the chief saving grace of Bought and Paid For, which otherwise was to be a very unhappy affair, so far as its atmosphere is concerned.

REED.—Florence Reed, whose first Broadway success was in Seven Days, is well known both as an actress and as the daughter of the late Roland Reed. This year she is to appear in support of Julius Steger in The Master of the House. Miss Reed is fulfilling the heritage which comes to her from her illustrious father.

GOSSIP.

E. H. Sothorn and Julia Marlowe, who will return to this country soon, will open their season at the Shubert Theatre, Brooklyn, on Oct. 30. They will then play a four weeks' engagement at the Manhattan Opera House.

Mabel Barrison has leased a cottage for the Winter, at Lake Saranac, where she will remain on account of ill health.

Vladimir de Pachmann, the Polish pianist, has just fallen heir to a fortune of \$300,000, left him by an estranged brother in St. Petersburg.

Emma Trentini sang on the afternoon of Columbus Day, before an audience of 12,000 in the Italian quarters of Pittsburg. The entire wing of the bleacher seats gave way, and in the panic which ensued, the prima donna's life was endangered. The police restored order, and no serious injury resulted.

Hedwig Reicher will appear in the Drama Players' production of Moliere's The Learned Women and Pinero's The Thunderbolt when the Chicago organization opens its season in Baltimore on Oct. 30.

A shipment of twenty geese was made by William B. Osgood of Lenox, Mass., last week, for the use of Geraldine Farrar in Königskinder at the Metropolitan Opera House.

Ignacio Martinetti has been granted \$6,500 damages by a jury in Riverhead, L. I., against George Lederer, A. H. Woods and others concerned in the production of Madame Sherry. Mr. Martinetti was discharged from the company because he objected to certain features of a dance he was to do with Dorothy Jardon. The situation has become quite complicated by the fact that the managers have re-engaged Mr. Martinetti for his old part in Madame Sherry, which he reopened in on Monday night.

Raymond Hitchcock, who is starring in Boston in The Red Widow, under the management of Cohan and Harris, will bring the play to the Astor Theatre Nov. 6.

Hereafter there will be three matinees of Bunty Pulls the Strings at the Comedy, the performances being on Tuesday, Thursday and Saturday.

The Aborn Grand Opera Company will revive The Bohemian Girl at the West End Theatre during the week of Oct. 23.

The members of the Friar's Club will tender a banquet in honor of Sam H. Harris, of the theatrical firm of Cohan and Harris, at the Hotel Astor on Sunday evening, Nov. 19. The committee in charge, consisting of Marc Klaw, Jerome Siegel, Winchell Smith, Percy G. Williams, Harry J. Ridings, Walter J. Moore, Meyer W. Livingston, John O'Connor, and Ryan Walker, are arranging many novel features in connection with the occasion, which, on account of Mr. Harris's popularity promises to be the largest dinner yet given by the club.



Strauss Peyton.

Baby Wilson and Marie Pavay

A. S. Byron

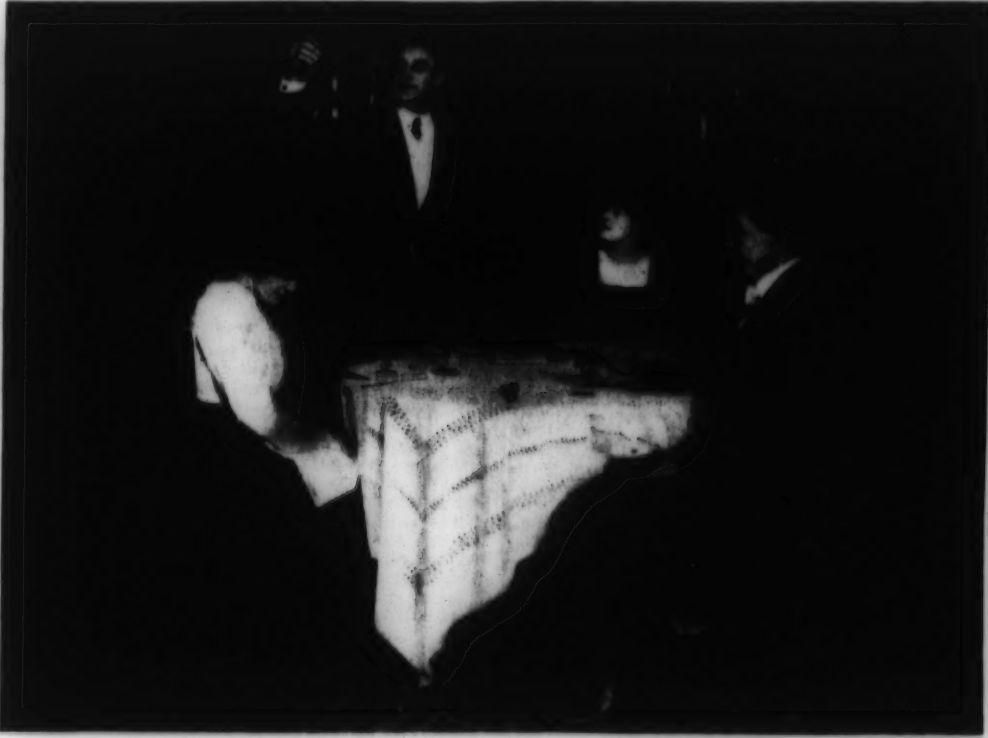
George Bevan

Franklin Ritchie

George Probert

Massena Learns that Griswold's Automobile Killed His Daughter

FROM "THE SIGN OF THE ROSE," AT THE GARRICK



Walter, N. Y.

Julia Dean Charles Richman Marie Nordstrom Frank Craven
Robert Stafford Announces His Engagement to Virginia Blaine

FROM "BOUGHT AND PAID FOR," AT THE PLAYHOUSE, N. Y.

LONDON LETTER.

**Man and Superman Revived with Success—
New Plays Out of Town—Special Matinees
by Lillah McCarthy and Sir Herbert
Tree—Israel Zangwill—Christ-
mas Pantomimes.**

LONDON, Oct. 7.—Man and Superman, which was revived at the Criterion on Sept. 28, shows that G. B. Shaw's popularity has not declined. Audiences are still willing to be stimulated and perhaps shocked by his inverted notions about most of the conventions. Robert Lorraine made his London debut as John Tanner, with success that pleased his audience as much as himself, for his brisk, assertive manner gave the distinct delineation that the part requires. He was ably assisted by Pauline Chase, as the no less determined Ann Whitefield, which is considered one of the best things she has done in London. Ernest Mainwaring took the place of Alfred Bishop, who was prevented at the last moment by illness, from appearing in the role of Roebuck Ramsden. Though handicapped by brief preparation, Mr. Mainwaring played the part with an explosive energy that entertained the listeners. E. Ion Swinley, who had the difficult role of Octavius, made as much of a man out of him as is possible. Edmund Gwenn had the role of the self made man, Henry Straker. Guy Standing was the wealthy son, and Edward Sass, the father. Florence Haydon played with an intelligent grasp on the humorous qualities of Mrs. Whitefield. Doris Lytton gave an interesting portrayal of the frank, but attractive Violet Robinson. Agnes Thomas and Madge Murray completed what is a very efficient cast. The staging was particularly good.

On Oct. 2, a number of plays were produced out of town, including A Country Rose at the King's, Long-sight, Manchester; The Call of Duty at Southsea; and Mary Broome at the Gaiety, Manchester. On Oct. 5, Stephen Maquoid, M. P., was produced at the Royal, Bury.

Lillah McCarthy began her series of matinees at the Little on Oct. 3. The triple bill consists of The Sentimentalists, Rococo, and The Twelve Pound Look. In the first are William Farren, Godfrey Tearle, Claude King, Nigel Playfair, Arnold Lucy, Carlotta Addison, Evelyn Weedon, Mildred Surrey, Cicely Hamilton, and Mary Jerrold, supporting Miss McCarthy. Rococo is played by Nigel Playfair, Carlotta Addison, Agnes Thomas, Arnold Lucy, Godfrey Tearle, and Mary Jerrold. In The Twelve Pound Look are Edmund Gwenn, Cicely Hamilton, Arnold Lucy and Lillah McCarthy.

Sir Herbert Tree is also about to give a series of special matinees of Israel Zangwill's play, The God of War. Mr. Zangwill will conduct rehearsals before he leaves for America, where he will supervise the production of another play, The New Religion.

The Marionettes, at the Comedy, will be followed by a four act play, from the pen of R. C. Carton. Miss Compton will appear in the cast.

A benefit matinee on Oct. 27 at the Lyceum, for the Actresses' Franchise League, will open with a prologue by Israel Zangwill. Alice in Ganderland, a new play by Lawrence Housman, will be produced, and Cecilia Loftus will present scenes from The Doll's House.

Other plays appropriate for the holidays have been announced for the Christmas season. In Aladdin, at the King's, Hammersmith, will appear Violet Lloyd, Male Ash, Dolly Harmer, Horace Lane, and Fred Ingram. In the cast of Humpty-Dumpty, at Wimbledon, will be Minnie Love, Stratton Mills, Murray Ashford, Johnny Danvers, Jr., and William Dowling. Jack and the Beanstalk, at the Princess's, Bristol, will include Daisy Wood, Horace Mills, Jay Laurier and the Griffiths Brothers. Mother Hubbard, at the Shakespeare, Liverpool, will be acted by George H. Elliott, Phil Smith, Fred Conquest, Clara Beck, and Emily Hayes. For the cast of Dick Whittington, at the Grand, Middlesbrough, the managers have engaged Violet Medrow, Georgie Wood, Oliver Round, George Rydon, and George Hurst. Aladdin, at the Royal, Bournemouth, will be acted by Daisy Hurdle, Charles Resti, and C. Walker. The cast of Babes in the Wood, at the Gaiety, Dublin, includes the Two Bobs, Beattie and Bab, Leo Traynor, Flo Dudley and Mildred Parr. Robinson Crusoe, at the Royal, Worthing, will be played by Kennedy Allen, Mr. Kaufman, Miss Dene, and Miss Trevor.

JASPER.

A NOVEL ADVERTISEMENT.

During the engagement of William A. Brady's Baby Mine at the Heilig Theatre, Portland, Ore., two old friends met for the first time in a number of years. They were William Pangle, manager of the Heilig Theatre, and Charles D. Wilson, manager of the Baby Mine company. Both were highly impressed with the opening of the company and more than anxious to set forth their respective endeavors, so they made a wager with Mr. Heilig, the proprietor of the theatre, that the business would be the best ever played to by a comedy in the city of Portland, at the same time knowing they were taking a risk.

Up to the Saturday matinee, the business had exceeded all past entertainments of like nature, and Saturday night, being a little uncertain of the "sell out" mark, Mr. Pangle was a little worried. He and Wilson had both worked together many years ago, as drummers with the Wagner Band, of Seattle, so Billy proposed to Charley that they get two drums, go out in front of the theatre and drum up an extra crowd, which they did. Needless to say that the crowd, the greater part of whom knew both gentlemen, entered into the spirit of the thing and it was the biggest crowd in front of the theatre in many a day.

The two boys won their bet, which Heilig cheerfully paid, the wager being a dinner for the company and the theatre staff.

PILAR MORIN AT UNION COLLEGE.

Madame Pilar Morin gave a lecture before an assembly of Union College students and a large number of the general public at Schenectady, N. Y., last week, on "Pantomimicy and Silent Drama."

Her purpose was to correct the idea, generally prevalent, that pantomime is analogous to acrobatics and crude horse-play. She showed how it could be utilized in every form of human endeavor, and told of the case of a child, nine years of age, which she had taken charge of. The child would not study and was in danger of becoming absolutely illiterate. By means of "playing" scenes and places on a parlor carpet, Madame Morin was able to teach the child practical knowledge and set her toward the way of independent study, in a brief space of time. "All the creations of art have been created in silence, and this is the form of silent drama," declared Madame Morin.

In the course of the lecture, the lecturer nearly caused a panic among the students, by explaining to them how to hold their hands gracefully. Her address was heartily received, and President Richmond expressed his hearty appreciation of the effort.

AN INDIAN PLAY.

Seven hundred Seneca Indians of the Allegany Reservation at Salamanca, N. Y., all the descendants of Peter Crouse, a Dutch Captive of Colonial days, have just celebrated the 138th anniversary of the capture of their ancestor. The main feature of the celebration was an outdoor play in four acts depicting the life story of the Dutch captive. It was acted by Indians, save that the parts of Peter and his three brothers were taken by white men. Peter was captured by the Indians in 1773 near the present site of Pittsburgh. He adopted Indian customs, became a leader among them and married the daughter of their medicine woman. He became the father of a large family, and his descendants number in hundreds.

SOCIETY PLAYERS.

The Society Players, a company formed from members of the Actor's Church Alliance, under the direction of Mildred Holland, is to present short plays in the homes of society entertainers, during the coming season. The Power Behind the Throne will be the first attraction. Scene sets for a repertory of plays the size of an ordinary drawing room are now being made, and a cast of eight well-known actors has been engaged. The players will be able to perform in any home at a few hours notice.

WINTHROP AMES'S THEATRE.

Winthrop Ames, formerly director of the New Theatre, authorized, last Thursday, the first announcement concerning the playhouse he is to construct on Forty-fourth Street, west of Broadway, opposite the proposed New Theatre. The building will be in the Georgian style of architecture and will have neither boxes nor balcony, every seat being on the ground floor. The foyer will be in the nature of a private drawing room. The architects of the theatre are Harry Creighton Ingalls and F. Burril Hoffman, Jr.



Photo London Stereoscopic Co.

I. ZANGWILL

PLAYS OF THE WEEK

(Continued from page 7.)

he will be touched many times by the situations, largely because of Mr. Behan's consistent and forceful impersonation. The sophisticated will sniff rather contemptuously, no doubt, but those that we are pleased to term the simple minded will sniff tearfully. To the latter the play is addressed, and after all, they are the ones who usually extract the most solid satisfaction from the theatre.

Two others contributed interesting impersonations: Edna May Hamel as the little Rosa, and George Probert as Philip Griswold. Both of these were most commendable. Several smaller parts, introduced for comedy, were acceptable to the audience; particularly those parts taken by Philip Perry, A. S. Byron, Estha Banks, and Edith MacBride. Mary Johnstone and Ralph Ash added a few picturesque strokes. Others, while not objectionable, were not notable for any particular reason.

The Sign of the Rose is at least a wholesome medicine for infrequent use, but is not the sort one wants to use often. Revelry in the emotions awakened by this class of dramas constitutes morbidity.

LYRIC—THE DUCHESS.

Comic opera in three acts, with book by Joseph Herbert and H. B. Smith and music by Victor Herbert. Produced on Oct. 16 by Sam S. and Lee Shubert.

Aristide Boutonniere Wilton Taylor
Rose Frital Scheff
Angeline Boutonniere May Boley
Marianne Lillian Spencer
Philippe, Marquis de Montreville George Anderson
Adolphe, Comte de Paravant John E. Hazard
Boni De Francellas George Graham
Alfonso Castellet Madelon Smith
Lieutenant Prosper de Merimee Robert Milliken
Comte Gaston Gerome Raymond Bloomer
Pierrot M. Herenson
Duchess de Greadre Ida Bernard
Notary Robert Flynn

The Duchess, who has finally emerged from The Rose Shop and Rose is own sister to Mlle. Modiste, and even if she doesn't turn out to be quite so popular as that best of all Frital Scheff-Victor Herbert combinations, she is at least the next best. Her story, which in the first act threatened to be just a variation of the same old thing, braced up wonderfully later on and developed that rarest of rarities in the world of comic opera, something approaching human interest.

The Duchess isn't a duchess until the third act. She starts out as the daughter of a florist—and her name is Rose!—whom all the young men want to marry, particularly an older man whose "octogenarian" parent will not allow him to wed anything beneath the rank of a marquise. By some complicated methods that could have been devised only by a comic opera librettist, a marriage ceremony is brought about between Rose and a handsome marquise who is just about to depart for Algiers, but it is performed without the bride and groom seeing each other, with the understanding that after three months it is to be dissolved by divorce, leaving the marquise free to marry the amorous count. Of course Rose and her unseen husband had already fallen in love, without either knowing who the other was. So when the three months are up and he comes back to step into a dukedom there is no divorce at all. The last two acts, which in bare outline sound as comically operatic as the first, contain a good deal of action that you find yourself following with real interest, and some love scenes that the star and George Anderson carried off with genuine feeling and charm.

The music is real Victor Herbert music, and in the finale of the second act discloses a strength in ensemble that even he has never surpassed in his lighter compositions. "Love That's Sincere" is to this play what "Kiss Me Again" was to Mlle. Modiste, and there's a march song about the "Land of the Sultan's Dream" that was stirring in spite of being written for a heavy baritone and sung by a light tenor. "When Out on the Desert" is one of the best duets light opera has had in a long time, and it ended in a bit of excellent pantomime that brought applause all for itself.

Nobody sang very well—even the "little devil of grand opera" would hardly shine vocally in grand opera any more. But Frital Scheff is still Frital Scheff, and there is no one like her. Rose is the best part she has ever had and she got inside it in a way one doesn't expect of musical stars. She really acted! May Boley did a comic role in a way that delightfully recalled Fay Templeton, and John E. Hazard, who might have recalled Sam Bernard, managed not to. They did a dance in the second act that was burlesque of a first-rate kind. George Anderson was a hero you could really take an interest in, and Wilson Taylor will be a good parent when he knows his lines better. There are two or three others that deserve mention, but the librettist forgot to furnish clues wherewith to identify them on the programme. At a guess they were Lillian Spencer, George Graham, and Robert Milliken, but the guess may be a poor one.

DALY'S—THE THIEF.

Drama in three acts by Henri Bernstein, translated by Haddon Chambers. Revived on Oct. 16 by Liebler and Company.

Richard Voysin Edwin Arden
Raymond Lagardes Albert Gran
Fernand Lagardes Charles Francis
M. Kambault Sydney Herbert
Isabelle Lagardes Grace Halsey Mills
Marie Louise Voysin Mme. Simone

Since Margaret Illington and Kylie Bellaw have played The Thief in this country, most theatregoers

are already acquainted with the story of the unfortunate Marie Louise, who stole money from her hostess in order to satisfy her creditors. She had been dressing with extravagance in order to please her husband, only to come near forfeiting his love by her confession, when Fernand Lagardes was accused of the theft. To prove that she was not in love with the chivalrous Fernand, who assumed the guilt out of devotion to her, Marie followed her husband away to South America.

Madame Simone brings across the Atlantic with her all of the artistry, the taste, and the genuine histrionic beauty that we invariably expect of French actresses. Indefinable and even indescribable as the quality is, it cannot elude perception and appreciation on the part of the audience. Whether it resides in the grace, the ease, the surety, would be difficult to say; yet it touches every tone and every gesture quite unmistakably. For Madame Simone has mastered her English—not so absolutely as to deceive the listener into forgetting her nationality, but so thoroughly as to make her speech delightful to hear. She works out her climaxes in the second act most skillfully by the crescendo method, and with this aim plays the remainder of her role very quietly. Her impersonation, however admirable at all times and however superb at crucial points, curiously enough remains only an intellectual delight: one watches her moves almost with wonder, but never with emotional strain. One sympathizes comprehensively with Marie Louise, but never feels any desire to shed a few tears on her behalf. This is really a fundamental characteristic of all French art; it allures, it pleases, it even entrances, but it does not stir the emotions as many of our Anglo-Saxon dramas do. The Aristotelian chastening is accomplished by less unheaven in France than in America.

Edwin Arden, wisely chosen for the part of the husband, played in the same spirit, and played well. Yet the difference in training must have impressed one, particularly in the second act, where Mr. Arden's emotion was depleted with more force and less finish than a Frenchman would have displayed. This, however, is not a depreciation of the really fine work in this role.

Charles Francis and Sydney Herbert contributed interesting delineations of the son and the detective. Charles Francis, intelligently as he acted, cannot be said to approach an ideal Fernand, because he looked considerably more than nineteen years old, and because the melancholy infatuation of youth was clearly an assumption. In his scene at the end of the first act, Sydney Herbert played with dignity and authority, giving considerable color to the role as opportunity offered.

Albert Gran and Grace Halsey Mills were frankly inadequate. Mr. Gran's portraiture lacked definiteness; it was smudgy and blurred, a sort of a sticky smear that suffered particularly by being placed in the neighborhood of Madame Simone's definite work. Grace Halsey Mills, on the other hand, was in effect cabined, cribbed, confined. Her Isabelle was harnessed in so tight that Madame Voysin could not step freely. It was a histrionic application of the check rein or the hobble skirt—or both.

Despite the flaws, which—in justice be it said—occurred at difficult points and in rather difficult roles, The Thief is always interesting. It is tastefully mounted, and the stage direction of Ben Greet shows individuality guided by a commendable aim. The drama deserves the serious regard of patrons of the theatre.

GAIETY—THE ONLY SON.

A play in three acts, by Winchell Smith. Produced on Oct. 16 by Cohan and Harris.

Thomas Brainerd Claude Gillingwater
Thomas Brainerd, Jr. Wallace Eddinger
Lord Overtourne Leslie Kenyon
Charles Lester Roy Atwell
Henry Thompson Elmer Grandin
Jim Tompkins Charles W. Goodrich
Collins George Spelvin
Office Boy William Stone
Mrs. Brainerd Louise Randolph
Anne Lester Olive Wyndham
Gertrude Brainerd Vivian Martin
Mrs. John Lloyd Roach Ida Waterman
Mrs. Preston Beach Alice Andres
Lillian Beach Ethel Grey Terry
Mrs. Peete Camille Crume
Wanda Alice Putnam

The Only Son is the first serious effort of the author of the unique Fortune Hunter, and its effect on the mind as played Monday night is peculiarly baffling.

Thomas Brainerd is a man who has acquired great wealth and the consequent social position which wealth brings when combined with gentility. He has become so engrossed in business that at the opening of the play he seems without demonstrative feeling of any kind. His son has become a reprobate, his wife a brilliant society woman, and his daughter a debutante. During the investigation of a recent murder of a man of high standing a detective has discovered a packet of letters on the dead man written by Brainerd's wife, and their contents give the millionaire grounds for a divorce. From this point on the life of the son is an impassioned effort to keep his mother from public shame and worse. He goes to his father's office the following day and destroys the incriminating letters, and breaks his father's continued determination to carry the case to court. Two years later the younger Brainerd, living with his mother in Colorado, has made a business as well as a moral success, quite unknown to his father, who goes West to buy the plant. The son's conduct has won him a fine woman for a wife, and also the admiration of his father. A train of circumstances necessitates the father's staying to supper, and the presence and sight of his wife in the

primitive surroundings where their life had begun calls up something which had lain almost forgotten for twenty years, and he takes her back.

The play is firmly constructed, the characters real and the dramatic movements are many and strong. Part of the acting is another story, and, unfortunately, it is weakest where it should be strongest. It is not that we are hopeless personality fiends and can accept nothing which is not strongly tinged with that telling quality, that Wallace Eddinger falls in the title-role. He has a certain kind of personality, frank, rather noisy and suited to comedy; but it is a mistake to select him for a part which runs the whole emotional keyboard, when his limitations are two octaves. Apart from a most unfortunate mannerism of speech in a peculiar, mawkish, sentimental quirk in his inflections—greatly admired, but not near Forty-second Street—he is essentially phlegmatic when nervous energy is required of him; he seems unable to get away from a certain "pudginess." It is not enough merely to "get by" with such a part, for in a way it acts itself; but the success of this play depends on a most vitally sympathetic performance of the regenerate son. It seems that Mr. Smith has done all that he could; what remained to do was not acting even much finer than Mr. Eddinger gave us; it was a man in the part who could compel and fire an audience with a passionate interest in his destiny.

Louise Randolph did by far her best work thus far as the wife. The perfect restraint of the exquisite care with which she handled her scenes, which could easily have been tempestuous or maudlin in less skilled hands, reveal her as a fine emotional actress. Claude Gillingwater was a bit too stiff as the father, and the characterization didn't seem to be working quite in perfect order. Olive Wyndham lent her usual charm to the play and gave her role a directness which was convincing. The settings, especially of the second act, were good; the lighting of the last act was the worst seen on Broadway in years, and the audience gave remarkable performances of applauding at the wrong time—which is anywhere during the actual playing on the stage.

METROPOLIS—MY PARTNER'S GIRL.

Comedy drama in five acts by C. T. Dasey, produced Oct. 16, by Blaney Spooner Amusement Co.

Jim Norris Philip Leigh
Tom Birney Richard Purdon
Theophilus Torrens James J. Flanagan
Lem Lyle Darrell Vinton
Bob Burton Al. Gardner
Ben Underwood William Dale
Grey Wolf Wallace Owens
William Marvin L. J. Fuller
Hugh Birney Harry Fisher
Lillian Birney Gertrude Maitland
Jane Grey Ricca Scott
Sarah Jane Loretta King
Hattie Beau Lillian Warren
Maggie Fresh Vera Frennall
Dolly Smith Violet Holliday

This is the latest production from the pen of the author of In Old Kentucky. The story deals with the vicissitudes of fortune attendant upon the successful development of an oil field. Tom Birney, a ranch owner, whose son Jack has been driven from home by the cowardly attacks of his cousin Hugh, and, Will Marvin, his partner, whose daughter Nell is the affianced wife of Jack, are almost destitute. A sale of the ranch is about to be completed, when oil is discovered on the land.

Marvin some years prior to the period enacted had quarreled with Dick Birney, his partner's brother, and in the combat which followed, Dick was thrown into the river and assumed to have been drowned. Lon Quencer, an outlaw, confides to his son Hugh his identity as Dick and by means of threats, Will Marvin, not knowing that Dick is alive, is forced to leave the ranch; Tom Birney having sworn to avenge his brother's death.

Hugh, by forgery, acquires Marvin's interest in the ranch. Robt. Ross, having knowledge of Hugh's guilt, compels him to change the terms of a contract between Ross and Birney, so that it is necessary for Birney's oil well to yield a thousand barrels a day, under penalty of forfeiture of his land.

Nell intends joining her father, and Jack in his desire to have her defer the visit until they are married, seeks her at the station. Lon Quencer and Ross, who are about to rob the pay train, render him unconscious and Jack is subsequently arrested as one of the train robbers.

Ross insists on the forfeiture of Birney's property, as the wells are not producing the required amount. To retain possession he uses drastic measures. A bomb is exploded in the oil shaft and providentially a gusher results. Quencer reveals his identity and clears Marvin. Gray Wolf, a reservation Indian, proves to be a witness in Jack's behalf and he is liberated. The partners are re-united and Jack and Nell become partners for life.

A well filled house witnessed the first performance. Except for the opportunity afforded for scenic effects and the humor and pathos incident to the courtship of Jack Birney and Nell Marvin, the play offered little of interest. Cecil Spooner as Nell Marvin enacted her part with the grace and fervor which has made her the idol of the Bronxites. Rowdan Hall's portrayal of Jack Birney was attended with the usual degree of efficiency which has made him such a favorite at the Metropolis. Hal Clarendon, who was responsible for the pretty and realistic staging—particular credit is due for the oil well setting—creditably characterized the part of Tobe Ross.

Howard Lang as Lou Quencer and Miss Retta Villers as Aunt Omi were favorably received.
Next week, in the Bishop's Carriage.

IRVING PLACE—DIE LOGENBRUEDER.

As the second bill of his limited engagement at the Irving Place Theatre, Henry Bender offered *Die Logenbrueder*, last Wednesday evening. This farce is not a novelty to either the German speaking playgoer, who has enjoyed it on a few occasions, or to the English stage, where it will be recalled as *Are You a Mason*, adapted by Leo Ditrichstein, and still to be seen in stock houses. Mr. Bender, who came to us with the reputation of a versatile character comedian, made an unfortunate selection in his vehicles, neither piece supplying the material for the artistic performance of which he is capable. His arms and legs again played a prominent part in his acting, but as his efforts resulted in uproarious laughter, he successfully accomplished his purpose. Marianne Hertka was again a pleasing feature of the production. The supporting cast appeared to better advantage in this piece than in its predecessor, Georgine von Meundorf, particularly scoring splendidly. Emil Berla, Otto Ottbert and George Pabst were at their best.

DIE FLEDERMAUS

The Viennese Opera company which arrived last Wednesday on the steamer *Rhine*, began a two months' engagement at the Irving Place Theatre on Monday night. The company numbers about forty people, and is one of a number of attractions with which Director Amberg contracted, the past Summer, for the entertainment of the German theatregoers, during the coming Winter months.

The first week of the organization's visit has been styled as Strauss Week, with *Die Fledermaus* (The Bat) one of the waltz king's earliest works, as the opening opera. It is thirty-seven years ago since its pleasing music was rendered for the first time before a Vienna audience. New York has enjoyed it innumerable times and not a season goes by that this city's German playhouse does not offer it as a piece de resistance, to gratifying box-office results.

Its delightful melodies have lost none of their charms through their many repetitions and the well-known, but ever welcome numbers were repeatedly encored. The best strength of the company was used in the rendition of this tuneful music. Grete Meyer was in beautiful voice and sang the role of Rosalinde splendidly. Her early training was in the dramatic field, and this experience has helped her materially in the intelligent acting of the part. Leopold Murauer, one of Europe's favorite Danilos, assumed the character of Gabriel von Elmstein, and his strong pleasing voice and graceful stage presence scored for him instantly. Vilma Conti was the Adele, Paul Verheyen sang Alfred; Frederick Becker, Frank; Grete Alberty, Prins Orlofsky; Richard Richter, Dr. Falke.

The Bat was repeated last night, while Wiener Blut (Vienna Blood) offered here a couple of seasons ago as Vienna Life, will be given to-night (Wednesday).

MRS. FISKE IN THE NEW MARRIAGE.

Mrs. Fiske, after a week in Pittsburgh, on Oct. 30 will begin her season in Chicago in *The New Marriage*, a brilliant comedy, with matrimony as its theme. The fact that it is by Langdon Mitchell is an assurance of its quality. He wrote *Becky Sharp*, which has become a classic, and *The New York Idea*, the comedy of divorce, which a few seasons ago was greeted as the most scintillant and amusing play on this tendency of American society—or, in fact, with society as figures—evolved by an American author.

In *The New Marriage* Mr. Mitchell projects a number of types, among whom is a couple whose life is unhappy for reasons which they do not comprehend, though they love each other. The husband, who gives his energies to business, having turned his genius from more noble things to mere money making, is less alert to his domestic condition than the wife. She is a woman of radiant intelligence, affectionate, lovable, and altogether admirable, and she sets about to learn why happiness should be absent in her home, which has everything else to satisfy. This quest develops much of the comedy. Of course, the role of the wife is played by Mrs. Fiske.

Mr. Mitchell has written the most pregnant comedy in its ethical suggestion that has yet come from an American's pen, and what is more amazing, he has developed it from beginning to end with a sequence of joyous happenings that superficially give no impression of his purpose.

The productions in which Mrs. Fiske has appeared for years have, in the material sense, set standards. Harrison Grey Fiske, who has developed them, has given every attention to the details of *The New Marriage*, and Mrs. Fiske has collaborated with him in the rehearsals. Mr. Fiske has furnished in the Manhattan company an organization of players that will give individual values to Mr. Mitchell's work. It includes Joseph Kilgour, Shelley Hull, Douglas Paterson, Edward Donnelly, J. T. Chaille, T. Tamamoto, Gladys Hanson, Elisabeth Fagan, Hattie Russell, Anne Bradley, Edwelyn O'Connell, Gilda Varese, and Helena Van Brugh. Mrs. Fagan is the wife of J. B. Fagan, author of *The Earth*. Mons. Chaille, Mr. Tamamoto, and Miss Varese will give to the parts of a French chef, a Japanese butler, and an Italian maid that native flavor that makes for verity.

LOCKE'S LATEST STORY.

THE GLORY OF CLEMENTINA, by W. J. Locke. Published by John Lane Company, New York, 1911. Price \$1.30.

"The Glory of Clementina" illustrates anew the happy results of refurbishing the old story that we have loved since nursery days. Cinderella has come back with a very up-to-date psychological equipment to amuse and confuse the readers of W. J. Locke's latest novel, and in her new incarnation she is not a whit less feminine and scarcely less absorbing than the lovely creature who shook off the ashes to ride in a golden coach to the prince's ball.

The prince in the new story is hardly recognizable, so fundamentally has he been recreated by the author. One doesn't expect Prince Charming to spend his time grubbing through the paleolithic and the neolithic literature of the world, to the exclusion of riding abroad in a circumambient splendor of gold, white, and pale blue. Ephraim Quixtus, however, was not a showy prince. In his moral life, moreover, he suffered the same sort of eclipse that shadowed Silas Marner, and he was cured of his misanthropy by exactly the same device—the ministering hand of a little girl named Sheila Hammersley.

The very qualities that make Locke's novel more glowing and more thrilling than George Eliot's, also make it a much shallower performance. Where she would paint in delicate tones, he has splashed whole rainbows over his canvas. People don't live in rainbows. Consequently "The Glory of Clementina" can never stand beside "Silas Marner" as a commentary on life.

Besides Clementina and Ephraim, two juvenile lovers bill and coo with well-bred sentimentality in the background. Fortunately their amorous inclinations are not allowed to interfere much with the main story, for vital as their love may be to Tommy Burgrave and Etta Concannon, it makes only indifferent reading to the public. Clementina's recovery from her infatuation for the adorable Tommy is decidedly a relief.

Picturesque blackmailing by Vandermeer, Billiter, and Huckaby further colors the narrative with consistency, but with improbability. Lena Fontaine's desperate attempt to re-establish her reputation on a sound financial basis must awaken pity in other breasts than Clementina's. She is adequately disposed of by the resourceful author.

W. J. Locke's literary style is familiar enough through his other popular novels to assure readers that the whole narrative is written vivaciously and entertainingly. Plenty of humor and plenty of brief excursions on various topics touched by the story illuminate the development of the chief characters. The scene at Will Hammersley's death bed is rapidly lined in with great dramatic force. It is the most skillful part of the book, after which some of the pages drag a bit flatly. The final discovery of Sheila's parentage sins particularly in this respect. After allowing readers to suspect the implication of Angela, the author would have done much better never to have cleared up the mystery, even at the expense of clouding the memory of the dead. The popular demand for a happy ending has betrayed Mr. Locke into a weak apocryphal adjustment that is obviously machine made.

In spite of its flaws, "The Glory of Clementina" deserves to be widely read and approved, for it is at least an intelligible discussion of a human theme.

TRULY SHATTUCK ILL.

Truly Shattuck, while playing in Alma Where Do You Live? at the Academy of Music in Baltimore last week, was taken to the Johns Hopkins Hospital last Friday in a dangerous condition, suffering from an abscess of the brain. Vera Michaelina has taken Miss Shattuck's role.

OCEAN TRAVELERS.

Marshal Montgomery, the American ventriloquist, returned to America last Wednesday on the *Oceanic*. He had the unusual honor to appear before King George.

Mrs. Forbes-Robertson Hale, niece of Forbes-Robertson, arrived here last week from London with her four-months-old daughter, Barbara, on the *Minnehaha*. Mrs. Hale will lecture here on woman suffrage.

Giorgio Polacco, first technical musical director for Henry W. Savage's production in English of *The Girl of the Golden West*, has arrived in New York, and is now actively engaged in rehearsing the company.

REFLECTIONS.

Richard Strauss, the composer, has signed a contract with Manager Max Reinhardt for the first performance of the opera *Ariadne in Naxos* at the Deutsches Theatre in Berlin next Spring. Hugo von Hoffmannsthal will write the libretto.

Little Boy Blue, an operetta which Henry W. Savage will produce in November, is the work of Henry Bereny and came originally from Vienna under the title of *Lord Piccolo*. The American adaptation is by A. E. Thomas and Edward Paulton.

The Friars announce a smoker and vaudeville for Saturday, Oct. 21, at 11 p.m. A Bridge Whist Tournament will be commenced on Oct. 23, and the date for the annual harvest supper is Nov. 25. A complimentary supper will be tendered to Carroll Fleming, general stage director of the Hippodrome, on Oct. 28.

When the Moors, who form the caravan in *The Garden of Allah*, started out on their horses to tour the city, such a concourse of spectators swarmed after them that the Central Park authorities insisted on issuing a permit for a parade before allowing the equestrians in the Park. The Egyptian obelisk and the equestrian statue of General Sherman particularly struck their fancy.

Virginia Drew Trescott has been removed to her home, Virginia Cottage, Queensboro Hill, Flushing, L. I., where she is suffering from intercalosis of the spine. As soon as her condition permits she will be taken to Southern California. Her husband, Melbourne MacDowell, is with Aphie James in Judy O'Hara.

To encourage young playwrights, Henry W. Savage has offered to produce any play written by a Cornell undergraduate, approved and produced by the Cornell University Dramatic Club.

Arrangements have been completed by Martha Morton, the playwright, and Joseph Brooks for the first play for William H. Crane, who will appear under the management of Mr. Brooks, renewing a partnership first formed thirty-five years ago. The title selected is *The Senator Keeps House*.

Rehearsals have begun at the Century for Viola Allen's new play, by Louis N. Parker, *The Lady of Coventry*. Charles Waldron is the leading man.

MARY ANDERSON HERE.

Mrs. Antonio de Navarro, sometimes called "Our Mary," (Mary Anderson), arrived last Friday on the *Baltic*, of the White Star line. She was accompanied by her husband and brother-in-law. She is to help superintend the final rehearsals of *The Garden of Allah* which she assisted the author, Robert Hichens, to dramatize.

With the exception of a few appearances on the platform, Madame Navarro has adhered to the resolution to remain in private life that she made twenty-two years ago, when she left the footlights. She admits, however, that her interest in the theatre is as keen as it ever was, and declares that she has no fear in coming into direct contact with the stage again, as she has a sure talisman against its enchantment in her children, of whom there are two, Jose, who is fifteen, and Maria Helena, aged six.

It was Madame de Navarro who first suggested the dramatic possibilities of *The Garden of Allah* to Mr. Hichens. She says that the work of making a play out of the novel was done so gradually between them, that it would be impossible to say which did the greater share of the work.

NAT HAINES DEAD.

Nat Haines, a well-known figure in vaudeville, died at his home at Williamsbridge Monday. He was a black-face artist and for many years had as his partner William Vidocq, who was at his side when he died. He leaves a wife and a mother, who lived with him. Haines began his career as a part of a "medicine show," when he helped to make popular a certain sort of snake. Then he joined a minstrel troupe, and finally got into vaudeville. He is said to have originated the "hatchet in the head" act.

CUES.

Leonore Harris, who played Letty in William A. Brady's revival of *The Lights o' London*, is seriously ill with pneumonia at her apartments in the Hotel Savoy.

Ada Reeve, a London music hall serio-comic, sailed for America to-day under contract with Martin Beck to appear over his Orpheum vaudeville circuit, opening in Chicago on Oct. 30.

George Ade has planned to build a fraternity house for the Sigma Chi Fraternity at Purdue University, at a cost of \$30,000. Mr. Ade is a member of Purdue Chapter.

Sarah Bernhardt, following the examples of other notable French dramatic artists, will pose for motion pictures.

Werba and Luescher have engaged Eva Tanguay, who has been playing in vaudeville, to take the place of Nora Bayes in *Little Miss Fix-it* until Miss Bayes has recovered from her illness in Chicago. Miss Tanguay opened in St. Louis Monday night.

Charles Dillingham will present Anne Caldwell and James O'Dea's farcical comedy, *Uncle Sam*, at the Liberty Theatre on Monday, Oct. 30. Thomas A. Wise and John Barrymore will be co-stars, and Katherine Blithe, who is Mrs. Barrymore, will have an important role in the play.

Johnston Forbes-Robertson attended the Chicago opening of *Rebellion* on Oct. 16, in which Gertrude Elliott is appearing. He returns to play *The Passing of the Third Floor Back*, in Brooklyn, on Oct. 23.

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JAMES CLANCY.



A man who has come into prominence during the last few years, first through the vaudeville field and just lately through the dramatic end of the amusement business is James Clancy, whose photograph appears above.

Mr. Clancy was born in Rochester. His first position around a theatre was fourteen years ago at the old Wonderland in Rochester, and subsequently at Cook's Opera House, where he ultimately rose to be assistant manager. For some considerable time now he has been one of the leading lights around the Polk Circuit, booking several of their popular vaudeville houses, and attending to the stock companies which play every summer in the Polk Theatres in New England.

Mr. Clancy predicts that within the next twelve months there will be quite a stock "boom," and if those managers who have been indifferently struggling along with road attractions, vaudeville or vaudeville and pictures, will devote their attention to stock, and present this class of attraction with the right casts, etc., he believes there should be no comparison as to which is the real money getter.

Mr. Clancy's business has increased so rapidly of late, that he has been forced to take new and elaborate offices in the Putnam Building, and has engaged Victor Heerman, late of the Stock Producing Managers' Association, to attend to the dramatic end of his business.

NORMON CHOIR TO SING HERE.

The Mormon Choir of 250 singers from the Salt Lake City Tabernacle will give concerts at the Hippodrome on the evenings of Nov. 5 and 12. A concert tour including Cheyenne, Omaha, Chicago, Detroit, Toledo, Cleveland, Rochester, and Syracuse, is being arranged by the following prominent men of Utah:

Senators Reed Smoot and George Sutherland, Congressman George Howard; William Spry, Governor; J. S. Bransford, Mayor of Salt Lake City; E. H. Callister, United States Internal Revenue Collector; A. L. Thomas, postmaster of Salt Lake City; C. E. Tingey, Secretary of State, and J. D. Jewkes, State Auditor. This is the first time the choir has ever been heard outside Salt Lake City.

A CIRCUS FIRE RECALLED.

Conny, Pa., Oct. 15.—A case in the Erie County courts, called Oct. 6, recalls the fire that destroyed the Cole Brothers' Circus Winter quarters in Harbor Creek, Pa., on Oct. 9, 1909, when the Erie Trust Company, assignee of Frank J. Walker, against the United States Merchants' Mutual Fire Insurance Company of Germantown, was called. Mr. Walker, who at that time was owner of the Erie Show Print Company, became involved financially before the settlement of the fire insurance and made an assignment to the trust company. The suit is brought for \$10,000, the insurance company having refused to pay the money, on the ground that Mr. Walker had not taken the necessary precaution to protect the buildings in case of fire.

IN THE COURTS.

Judge Holt in the Federal District Court yesterday denied the motion of the creditors of Jacqueline, maker of women's costumes in No. 20 East Forty-eighth Street, to enjoin the Union Exchange National Bank and another bank from collecting any of the bills assigned to them by the alleged bankrupt. It is asserted the assignment of those bills constituted an act of bankruptcy. Among the claims to be assigned are: Mrs. J. Borden Harriman, \$40; Mrs. Ethel Barrymore Colt, \$250; Mrs. Nazimova, \$121; Mrs. Patrick Campbell, \$75; and Mrs. H. B. Warner, \$150.

The accounts alleged to have been transferred to the Union Exchange National Bank aggregate \$4,158 and were given as security for a loan of \$2,726.

Father Jerome lasted only a week, and Orrin Johnson has returned to Speed, now playing in Chicago.

For the closing feature of the Grand Bazaar that the New York Knights of Columbus held for two weeks at the Twelfth Regiment Armory, Margaret Anglin was requested to distribute the prizes, after drawing the winning numbers in the main contest Saturday night. The first prize was a five passenger touring car; the second, an upright piano. The drawing of the numbers was postponed till eleven o'clock, so that Miss Anglin might be able to finish her performance in Green Stockings and have fifteen minutes in which to dress and get to the armory from the Thirty-ninth Street Theatre.

Robert Emmet Keane opened Oct. 16 at the Majestic Theatre, Chicago, playing opposite Robert T. Haines in condensed version of George Broadhurst's *The Coward*.

The White Rats held their first meeting in St. Paul on Oct. 6. Fred Niblo, who is playing with his wife Josephine Cohan in *The Fortune Hunter*, was among the speakers.

Jennie Wentworth, at one time a top-liner at Tony Pastor's Theatre, is dying from tuberculosis at Muskoka, Canada. Although she once earned the highest salary paid at that time on the variety stage, she is now in complete poverty and neglect. Actors in Toronto have made it possible for her to end her days in as much comfort as she can.

Jeanetta Methven, of Eddie Foy's over the River company, sings C above high C, according to the programmes of that play.

Irving Berlin, who wrote "Alexander's Ragtime Band," and "That Mysterious Rag," is a feature of the Winter Garden entertainment this week.

Virginia Hammond has succeeded Edna Baker in *The Arab* at the Astor. Mae Wyn has joined the company.

Margaret Pitt is recovering from an operation or appendicitis performed two weeks ago.

The title of the play by Edward Childs Carpenter, in which Guy Bates Post is star under A. H. Woods's management, has been changed to *The Challenge*. It was known in the beginning as *The Great Desire*.

Margaret Hington has returned to New York from the West, ready to begin rehearsals for her season's offering, *King*, by Charles Kenyon.

John Maurice Sullivan is filling his second season in support of Catharine Court.

Wilmer and Vincent have secured for their circuit, Mrs. Van Hatzfeldt and her company in her latest society sketch, *A Bachelor's Troubles*.

The opening of the new Kinemacolor Theatre, formerly Mendelssohn Hall, took place on Saturday evening. The complete coronation ceremonies were in color, and, for a limited engagement only, no pictures other than those of this event will be shown. A choir sang all the anthems and music of the ceremonies, while the organ, which was the organ of Mendelssohn Hall, was also used.

Mr. and Mrs. Walter Pulitzer will entertain Franz Lehar upon his arrival in America, giving a dinner and box-party at the Globe Theatre in his honor.

Wright Lorimer has been booked by Alf T. Wilton in vaudeville, opening his season at Proctor's Theatre, Newark, Oct. 16. Mr. Lorimer will be supported by a company of five people in a new playlet entitled *The Crucifix*.

The first rehearsal of the Choral Club, under the direction of Heinrich Bauer, will be held Monday, Oct. 23, at 8.30 p.m. in Bismark Hall, 206 East Eighty-sixth Street.

After an absence of twelve years, Signor Romualdo Sapio has returned to this country to take charge of the vocal department of the National Conservatory of Music of America.

Mrs. Karl Dietz (Belle Starr) was taken suddenly ill in Cleveland, and Edith Coward is now playing the part of Mrs. Haslem in *The Three Lights*, with Mary Robson.

An interlocutory decree of divorce has been granted Mrs. Elizabeth M. Chester by Supreme Court Justice Delaney, from George Randolph Chester. Mr. Chester wrote the *Get-Rich-Quick* Wallingford stories. There are two children.

The entertainers on Sunday night at the New York Theatre to present the National League pennant to the Giants included Lillian Russell, George M. Cohan, George W. Monroe, Reissie Clifford, Eddie Leonard, Jack Wilson, Tris, Joe Welch, Ray Cox, Belle Baker, Marshall P. Wilder, James J. Corbett, Elsie Fay and numerous others.

Harry Lauder gave a special farewell performance at the Manhattan Opera House, Saturday night, besides the regular evening performance.

Brooklyn Lodge, No. 30, Theatrical Mechanical Association, will celebrate its twentieth anniversary with a reception and banquet on Sunday evening, Nov. 12, at the lodge rooms at No. 407 Bridge Street. Delegations will be present from New York Lodge No. 1 and the lodges in Philadelphia, Newark, Jersey City, Paterson, Albany, Troy, Bridgeport, Hartford, and other cities nearby. The committee in charge of the celebration consists of Richardson Webster, chairman; Edward Schrepper,

Charles J. McFadden, James H. Smith, Charles H. Pearsall, and William J. Stratton.

After an interval of ten years William H. Crane returns to the management of Joseph Brooks, renewing an association formed thirty-five years ago, when Mr. and Mrs. Crane were bridegroom and bride in the Holman Opera Company and Mr. Brooks was making his first flights as a manager in Memphis, Tenn. Mr. Brooks will present his old friend and partner in a new comedy by Martha Morton and possibly in a revival of some of the early Crane successes.

Anna Held was the guest of honor at Edmund Russell's reception in his studio on Oct. 5. Among those present were Irene Bentley, Harriet Ross, Beverley Sitgreaves, Ada Sterling, Doris Mitchell, Winifred Burke, Dallas Yorke, Nevada Hebron, Frances Woodbury, Irma Lepomme, Jose Ruben, of *The Garden of Allah* company, and several who write about stage people, like Ada Patterson, Helen Ten Broeck, and Mattie Sheridan. During the afternoon Mischa Ferenzo, of the Boston Grand Opera company, sang; Manja Baratoff, of the Russian Ballet, danced on a gold-woven Persian rug, and Irma Lepomme, recently returned from a trip around the world, sang a group of Hawaiian songs.

Active rehearsals of principals and chorus were begun last Monday morning of the stock company which will open at the Lew Fields' American Music Hall in Chicago the latter part of this month. This organization will be conducted along the lines of the old Weber and Fields' Music Hall in this city and will be under the personal direction of Mr. Fields. The company so far as selected includes among the principals: Adele Ritchie, Gertrude Quinlan, Flora Parker, Mona Desmond, and Max Rogers, Carter De Haven, Bobby North, Harry Cooper, Harry Tighe, and Hugh Cameron. The book of the musical burlesque is by Edgar Smith, author of most of the Weber and Fields' successes and of *Tillie's Nightmare*, *Old Dutch*, and other plays, with music by A. Baldwin Sloane, lyrics by E. Ray Goetz, and the production staged by William J. Wilson.

At the request of the Women's Suffrage Party of the City of New York the returns from the election in California, in which Woman's Suffrage is a prominent issue, were read from the stage of the Broadway Theatre Oct. 10 after the first act of Lew Fields' production of *The Never Homes* now playing at that house.

Charles Richman, who assumes the leading male role in *Bought and Paid For*, at William A. Brady's Playhouse, addressed the New York Theatre Club at the Hotel Astor on Oct. 17. His topic was "The Modern Drama."

Gus Hill will put out a fourth company in *Mutt and Jeff*.

Charles A. Mason is now playing (in Ziegfeld's *Follies* of 1911) *Rhyme in Every Wife* and the *Pink Women* in the burlesque of *The Pink Lady*, replacing Harry Watson in both these parts. He continues doing the *Saengerbund* and *Dick Deadeye* in the burlesque of *Pinafore*.

The Rev. George K. MacDonald of New York City is about to appear on the vaudeville stage in a sketch he has written, portraying the working of the electric chair at State prison electrocutions. He hopes that his lecture will help to prevent crime by bringing the image of the chair before the people tempted to commit murder.

The two companies presenting Everywoman on tour exchanged leading ladies this week. One of them is booked in Cleveland, where Laura Nelson Hall enjoys a great popularity because of a stock engagement there covering many years. Unfortunately, Miss Hall is not attached to the organization booked for Cleveland, but so many have been the requests for her appearance there that Henry W. Savage has agreed to assign her to that cast for a single week. Jane Oaker, the regular leading woman of the company, will, in turn, join the company which Miss Hall will have left in Brooklyn.

Anna Cleveland, formerly leading woman with Blanche Walsh in *The Other Woman*, is the latest recruit to aviation among the women. Miss Cleveland has a beautiful country home at Waterville, N. Y., where she spends her time when not professionally engaged, and the press reports from that erstwhile peaceful vicinity indicate that excitement is rampant among the denizens since Miss Cleveland took up this latest popular, though hazardous, fad.

Thomas Phillips and Mrs. Jennie Chester Gaines have co-operated in the dramatization of Mrs. Gaines's book, "Reola." Mr. Phillips is on his way East to give the play a production.

Augustus Pitou, manager for Chauncey Olcott, has arranged for a three weeks' engagement of the star in New York during January. His new play is called *Macushla*, and is by Rida Johnson Young.

George Bronson-Howard, who wrote *Snobs*, in which Frank McIntyre is appearing at the Hudson Theatre, has just disposed of a new comedy to David Belasco for the use, it is said, of Blanche Bates when she gets through with *Nobody's Widow*.

Edwin R. Stanley reports business as good in Idaho, but complains of the fact that the recent railroad strikes out there have tied up money.

JAMES RENNIE.



Jules Duluth.

James Rennie, of whom the above is an excellent likeness, is one of the younger leading men who are making themselves felt in good theatrical circumstances. He has spent the past three years in stock in Salt Lake City, Utah, and Duluth, Minn., in both of which cities he developed a following by his work. In his latest engagement he was featured as Jules Beaubien in *The Wolf*.

THE WALL STREET GIRL.

There seems to be no doubt as to the success scored by Blanche Ring in her new musical comedy, *The Wall Street Girl*. In Pittsburgh, where it opened at the Alvin Theatre, each one of the seven daily newspapers wrote in enthusiastic praise of the star, the book, the lyrics, the music, the supporting company and the production, and the box-office takings on the engagement amounted to more than \$15,000.

Margaret Mayo, author of *Baby Mine*, who collaborated upon the libretto of *The Wall Street Girl* with her husband, Edgar Selwyn, author of *The Country Boy*; Karl Hoeschna, composer of *Madame Sherry*, who provided Miss Ring with her melodies, and Hapgood Burt, who is responsible for the lyrics, have all returned to New York after attending the opening performance, as Miss Ring has told them that there is no further need of their services.

Frederic McKay, Miss Ring's manager, who produced *The Wall Street Girl*, has also returned to his office in New York (No. 17 West Forty-second Street) to arrange to dispose of the rights to the production of *The Yankee Girl*. This piece, written by George V. Hobart and Sylvia Hein, was Miss Ring's starring vehicle for the last two seasons, and the fact that the comedienne is to appear in *The Wall Street Girl* makes it possible to dispose of *The Yankee Girl* elsewhere.

\$30,000 COMPROMISE.

By the agreement to pay \$30,000 to Comstock and Gest to-night the Russian Amusement Company, presenting the Russian Dancers in Hartford, Conn., Oct. 9, for the first time this season, obtained a withdrawal of the injunction which was granted in the United States Circuit Court last Tuesday by Judge Ward, and made permanent in New York last Monday.

The injunction restrained Lydia Lopoukova and Alexander Volinine, two leading members, from appearing except under the direction of Comstock and Gest, managers of Gertrude Hoffmann. They left Miss Hoffmann's company on September 17 in Minnesota, and a week later were engaged by the Russian Amusement Company. While the curtain was waiting to be rung up in Hartford, a meeting of representatives of the two companies was held in New York last Monday evening, and the \$30,000 settlement was agreed upon. Word of the withdrawal of the injunction was telephoned and Lopoukova and Volinine, who were waiting in the audience, were allowed to perform.

LISZT CENTENARY.

The first Liszt Centenary concert of the year, was that given by the People's Symphony Orchestra, Franz X. Arens, musical director, at Carnegie Hall last Sunday afternoon, Oct. 15. "Liszt Composing the Second Hungarian Rhapsody" the great painting by Joannes de Taky, the Hungarian artist, which was recently exhibited in New York, will be displayed on the stage.

STRANDED REDSKINS.

A troupe of American Indians who were taken abroad to perform in the European variety houses has met with disaster, and are making appeals to the American Legation in Paris for the wherewithal to get them home. They come from the Pine Ridge reservation in the southwest corner of South Dakota.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—Darkest Russia was presented at the Academy of Music last week. Friscilla Knowles in the lead read her lines well. She lacked, however, the emotionalism which one would expect from her, the daughter of a nihilist. Theodore Friebus, as Alexis, in his recital of his escape from death, lacked spirit. To Angela McCaul, William Everts, and John T. Dwyer, the plaudits must be given. Though the announcement of Miss McCaul, as the Baroness Von Rhineberg, seemed forced, her portrayal of the part was otherwise excellent. Mr. Everts, as Mr. Cobb, was exceptionally clever and his natural manner in handling the part was appreciated. Kate Blanche, as Countess Kariscek, made the most of her part, while the national teacher was creditably enacted by Paul King. This week, Under Two Flags.

BLASCO.—David Warfield opened last night in The Return of Peter Grimm.

CENTURY.—The Garden of Allah opens Saturday afternoon.

DALY'S.—Next! closed Oct. 7.

GAITY.—Excuse Me closed Saturday after 235 times.

GRAND OPERA HOUSE.—The attraction booked for Cohen and Harrie's Grand Opera House this week is Ralph Hers in Doctor de Luxe, a musical play by Otto Hauerbach and Karl Hoschna, authors of The Three Twins, Bright Eyes, and Madame Sherry. A musical comedy about the present fashionable fad for dogs and cats among society women has been made the theme for this play which, it will be recalled, was seen at the Knickerbocker Theatre last Summer.

GLOBE.—Douglas Fairbanks closed in A Gentleman of Leisure Saturday. The play was transferred Monday night to the Herald Square with Cyril Scott as star. The premiere of Marguerite Sylva in Gypsy Love was postponed from Oct. 16 to Oct. 17. It will be reviewed next week.

HERALD SQUARE.—Cyril Scott opened Monday in A Gentleman of Leisure.

MAXINE ELLIOTT'S.—Gertrude Elliott closed in Rebellion Saturday night to go on tour. Margaret Anglin moved in Monday to continue in Green Stockings.

METROPOLIS.—The Cecil Spooner Stock company last week presented Barbara Frietchie. It was a fine performance, the romantic notes of the play being especially well brought out. The costuming was especially noteworthy. The excellent work of Miss Spooner received support from her co-players which was more than capable. Mr. Hall, Mr. Lang, Mr. Leigh and Miss Villers again stand out for their noteworthy acting. The cast: Captain Trumbull, Rowden Hall; Arthur Frietchie, Hal Clarendon; Mr. Frietchie, Howard Lang; Jack Negley, Philip Leigh; Col. Negley, Richard Purdon; Fred, Geiwex, Darrell Vinton; Sergeant, James Flanagan; Tim Green, L. J. Fuller; Dr. Hal Boyd, Harry Fisher; Edgar Strong, Albert Gardner; Corporal Perkins, Thomas O'Neill; Boy, Michael Tully; Sue Royce, Ricca Scott; Mrs. Hunter, Gertrude Maitland; Sally Negley, Violet Holiday; Mammy Lu, Miss Vera Pressall; Barbara Frietchie, Cecil Spooner. This week C. T. Dasey's My Partner's Girl.

PROSPECT.—The Prospect Theatre Stock company presented The Virginian last week. Mr. McAllister and Miss Timmons were highly successful in their respective roles of the Virginian and Molly Wood, while Lawrence Dunbar contributed a strong characterization as Trampas. Harmon McGregor as the horse-thief won the sympathy of his audience. The cast: The Virginian, Paul McAllister; Judge Henry, Paul Harris; John Taylor, Albert Waterson; Andrew Dow, Francis Joyner; Uncle Hewie, Jerry Broderick; Honey Wiggins, Royal Tracy; Nebraska, Henry Sharp; Steve, Harmon McGregor; Baldy, Edwin B. Bailey; Trampas, Lawrence Dunbar; Spanish Ed, Henry Edwards; Shorty, Fred Nelson; The Bishop, Edward Brennan; Frederick Ogden, Elbert Benson; Mrs. Ogden, Sue Fisher; Mrs. Henry, Kathleen Barry; Mrs. Hewie, Margaret Lee; Mrs. B. Taylor, Herberta Mack; Mrs. Dow, Margaret Rhodus; Molly Wood, Irene Timmons. This week Via Wireless.

THIRTY-NINTH STREET.—Henry Kolker was transferred from the Lyric Monday to the Thirty-ninth Street, where The Great Name continues.

WENDE'S.—Edmund Breece closed in A Man of Honor Saturday night. Mrs. Avery opens to-morrow night.

WEST END.—Holbrook Blinn in The Boss was the attraction at the West End last week. Mr. Blinn as Regan repeated his perfect portrayal of this strong character, and Emily Stevens returned to the role of Emily Griswold, which she originated last Winter at the Astor. This character which

she is playing during the temporary absence of Miss Maud Fealey on account of illness, she plays excellently. H. A. LaMotte, John M. Troughton, and Wilmer Dame were all very good and Ruth Benson contributed to the completeness of the cast, which also includes: Ben Graham, Felix Krembs, Henry Sargent, Kenneth Hill, Eugene Shakespeare, Thomas McGrane, Bella Paul, Rose Wincott, Miss Celia, Frank Julian, James MacDonald, and G. H. Weir. Marie Dressler in Tillie's Nightmare is playing this week.

NEW YORK.—Kitty Gordon opens in The Enchantress to-morrow night. The company includes: Arthur Forrest, Nellie McCoy, Yenita Fitzhugh, Louise Bliss, Mattie Arnold, Harold Forde, Ralph Riggs, Harrison Brockbank, Gilbert Clayton, and Bertram Fox.

MANHATTAN OPERA HOUSE.—Harry Lauder did a phenomenal business last week, and was supported by twenty-three other acts. Holbrook Blinn is playing this week in The Boss.

A DETROIT ENTERPRISE.

The American Producing Company was recently incorporated in Michigan to produce plays and vaudeville sketches, with headquarters at Detroit. The company is incorporated for \$15,000 and has three copyrighted plays ready to produce. The plays were written by Forrest W. Tebbetts, who is president of the company. They are Stage Struck, and Telepathy Jones, both farces, and The Mirage, a domestic tragedy. Mr. Tebbetts is at work on a new play, The Double Cross, which is remarkable in that it has but three characters in the cast. The company hopes to put this play on for a tryout early next year.

Anthony B. Eggert, a local business man, is treasurer of the new corporation, which is the first producing company to locate in Detroit. The company expects to produce Stage Struck at once. Music, costumes, scenery, and properties will be obtained in Detroit and the large part of the personnel of the companies will be also obtained in this city, making the finished product strictly a Detroit production. Detroit is within easy jumping distance of a score or more of one night stands, which can be reached by the numerous electric lines, and is also within a few hours of a half dozen week stands. The company intends to try out most of their plays for a short time on their own booking, and then, if the production is promising, to turn the bookings over to some New York booking office.

A STIR OVER IRISH PLAYERS.

The advent of the Irish players in Boston appears to have created something of a sensation in an unexpected fashion. Numerous good Bostonians, hailing originally from the Emerald Isle, have signified their displeasure at several of the Irish plays which they think traduce the national character. On the index expurgatorius they would put Highbright by T. C. Murray, Hyacinth Halvey by Lady Gregory, and The Shadow of the Glen by J. M. Synge, because these plays do not represent the Irishman as an invariably admirable character.

HAPPY ROY MCCARDLELL

Mr. Roy McCardell, of the New York World, was notified yesterday that he had won the first prize in the advertising phrase contest opened recently by the Rice Electric Display Company, owners of the electric "chariot race" sign near Herald square. Mr. McCardell will receive \$2,000 in cash and a silver trophy in the shape of a shield valued at \$1,000. Mr. McCardell was informed that all of the ideas submitted by him had been accepted among the quarter of a million ideas entered in competition.

BILLBOARDS BANNED.

The City Commissioners in Washington have issued the following order:

That no additional billboards be erected, but billboards now erected may be used until the Commissioners deem their removal necessary or desirable.

That those signs which are subject to the approval of the Commissioners and are now in existence may be repainted, but neither the wording nor designs thereon may be changed.

It is generally believed that the action of the Board will result in the eventual elimination of all poster displays.

ENGAGEMENTS.

Mayne Lynton, at present playing in Disraeli at Wallack's, has been engaged by E. H. Sothorn, to open Oct. 30.

W. C. Fleming, recently manager of the Vendome vaudeville circuit, of Buffalo, has signed with the Connolly and Frankel Amusement Company with offices at the New Broadway Theatre, Lawrence, Mam.

Eugene O'Brien, who has been successively with Ethel Barrymore, Kylie Bellew and Fritz Scheff the past three years, will be in the new Savage production of A Million.

The tour of Madame will be to the Pacific Coast. The cast includes Byron Douglas, Harry Mainhall, Robert Payton Gibbs, Charles Stanley, Edward Fosberg, Helen Luttrell, Caroline Leonard, and Adelaide Dunlap, who will play the title-role.

Harry Watson, late with the Follies of 1911, has been engaged for Anna Held's new production.

Despite all announcements to the con-

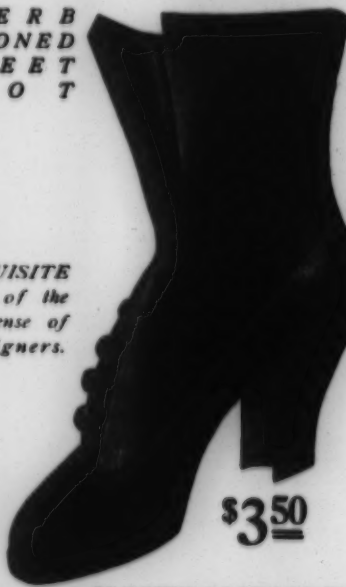
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trary, Marty O'Toole, the Pirates' (Pittsburgh) \$22,500 marvel, will be seen at Hammerstein's in New York during the World Series week, Oct. 16, in conjunction with the vaudeville team of Kingston and Tomas, newcomers in Eastern territory, but well known exponents of "ragtime" on the Pacific Coast.

Will Deming appeared in the title-role of The Fortune Hunter in Chicago, Oct. 8, at the Olympic.

The company supporting Williams and Stevens in the Southwest includes Larry Shea, Al Thomas, William Gibbs, Pawce Williams, Arthur Foster, Clarence Davis, Robert Allen and twenty others.

Low Fields announces the engagement of the two featured female members of the cast of The Wife Hunters, Emma Carus, comedienne, and Fanchon Thompson, prima donna. Miss Carus is well known by reason of her many appearances in Broadway productions, but Miss Thompson will be a newcomer to the New York stage.

For the past two weeks Harry Macdonough, Jr., has been playing the leading comedy role in The Kiss Waltz, at the Casino Theatre. Mr. Macdonough will continue playing the part until Charles Bigelow recovers his health.

Jose Ruben, a French actor who has been playing with Sarah Bernhardt for the last four years, and who remained in America at the end of Bernhardt's last tour, will have the role of Batouch in The Garden of Allah next week.

Modest Suzanne went into rehearsal at the Globe Theatre yesterday with Nellie Fisher, Stanley Forde, Kathryn Osterman, Maude Earle and Charlotte Leslay in the leading roles.

John Dean, who was leading man for Fannie Ward in The New Lady Bantock, has been engaged by H. M. Horkheimer for The Strugglers.

CURRENT AMUSEMENTS.

Week ending Oct. 21.

ACADEMY OF MUSIC.—Stock co. in Under Two Flags—12 times.

ALHAMBRA.—Vaudeville.

ASTOR.—Edgar Selwyn in The Arab—21 times, plus 2d week—9 to 16 times.

BELASCO.—Commencing Oct. 17—David Warfield in The Return of Peter Grimm.

BROADWAY.—The Never Homes—3d week—13 to 20 times.

BROADWAY.—Vaudeville.

CASINO.—The Kiss Waltz—5th week—34 to 41 times.

CENTURY.—Commencing Oct. 21—The Garden of Allah.

COLUMBIA.—Crackerjack Burlesquers.

COMEDY.—Bunty Pulls the String—2d week—9 to 16 times.

CRITERION.—Passers-By—6th week—33 to 45 times.

DALY'S.—Madame Simone in The Thief—1 to 8 times.

EMPIRE.—John Drew in A Single Man—7th week—49 to 56 times.

FAMILY.—Stock co. in East Lynne—12 times.

FULLON.—Closed Sept. 30.

GAITY.—The Only Son—1st week—1 to 8 times.

GARRICK.—George Deban in The Sign of the Cross—3d week—7 to 14 times.

GEORGE M. COHAN'S.—George M. Cohan in The Little Millionaire—4th week—25 to 32 times.

GLOBE.—Commencing Oct. 17—Marguerite Sylva in Gypsy Love.

GRAND OPERA HOUSE.—Ralph Hers in Doctor de Luxe—33 times, plus 8 times.

HERALD SQUARE.—Cyril Scott in A Gentleman of Leisure—61 times, plus 1st week—1 to 8 times.

HIPPODROME.—Around the World—7th week—49 to 56 times.

HURD AND SEAMON'S.—Bonnie Moon Girls.

IRVING PLACE.—Viennese Opera co. in The Bat—2 times; Vienna Blood—5 times.

KEITH AND PROCTOR'S FIFTH AVENUE.—Vaudeville.

KNICKERBOCKER.—Donald Brian in The Siren—8th week—33 to 40 times.

LIBERTY.—Julian Hing in The Fascinating Widow—6th week—43 to 49 times.

LYCUM.—Billie Burke in The Runaway—2d week—9 to 16 times.

LYRIC.—Fritzi Scheff in The Duchess—1st week—1 to 8 times.

MANHATTAN OPERA HOUSE.—Holbrook Blinn in The Boss—92 times, plus 8 times.

MAXINE ELLIOTT'S.—Margaret Anglin in Green Stockings—17 times, plus 1st week—1 to 8 times.

METROPOLIS.—Cecil Spooner Stock co. in My Partner's Girl—10 times.

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ACTORS' CHURCH ALLIANCE NEWS.

Under the auspices of the National Council of the Actors' Church Alliance a dinner will be given at Colossal's, 87-89 West Twenty-fourth Street, Oct. 25.

To this festivity all members of the Alliance, members of the dramatic profession interested in their work, and all friends desirous of promoting its principles and its work are cordially invited. Speakers from both the church and stage and attractive incidental entertainment by courtesy of the White Hats known players will be a feature of the evening. Toastmaster will be Walter D. Davidge, president of the Cathedral Club. Charles H. Uckles, chairman of the Ways and Means Committee, has charge of the dinner. The tickets (\$1.50) can be obtained at the headquarters, 860 Seventh Avenue.

The New York Chapter held the first Sunday evening service of the season Oct. 15, at 8 P.M., at St. Chrysostom's Chapel. The Rev. James G. Lewis, D.D., curate of the Transfiguration, preached the sermon.

The Board of Directors are forming plans for a dinner to be given about the middle of November, to be followed by a public business meeting where all friends and members of the A. C. A. are cordially invited to be present.

With the authority of the National Council, Miss Mildred Holland, president of the New York Chapter and a member of the Council, has recently rendered important service in organizing the work of local chaplains and promoting the development of new chapters.

In response to her report to the Council, chapters have been sent to the Indianapolis, Cleveland and Erie chapters, all of which are entering upon the work of the organization with enthusiasm and every sign of promise. Several new chapters are in process of being formed, and Miss Holland's good Alliance work will continue as her professional time shall permit.

An incident of especial value in the promotion of the forming of chapters and the general work of the Alliance is apparent in the recent consolidation of the chaplains in western Pennsylvania into an organized board. For this happy result the National Council is indebted to the strenuous efforts of Archdeacon Reginald Radcliffe, of Ridgway, Pa., in close correspondence with the secretary at headquarters under the direction of the General Dean, Rev. S. S. Mitchell.

The Brooklyn Chapter will hold their regular monthly meeting in the Johnson Building, Nevins Street, Friday evening, Oct. 20. The business meeting will be followed by a fine programme, refreshments and dancing.

The office hours at headquarters in New York are in the mornings from 10 to 1.

ULIE, AKERSTROM IN NEW ACT.

Ume Akerstrom appeared Sunday afternoon in a new act written by herself, at the Academy of Music. In it Miss Akerstrom appears as a German housemaid, in the home of a man whose wife has recently left him. The girl's devotion to her mistress causes her considerable trouble in the household, which is increased when a friend of the master practices hypnotism on the serving girl, during which she carries out her master's exact orders so vehemently that when the effect returns, it is high time she is brought out of the influence. The act is one of the most amusing seen here recently, and Miss Akerstrom does her usual fine work in a German character part.

CONCERTS.

Jan Kubelik, the Bohemian violinist, made his appearance in America for this season at the Hippodrome on Oct. 15, before an audience which taxed the enormous house. The People's Symphony Orchestra observed Liszt's one hundredth birthday at Carnegie Hall with a Liszt programme, arranged by Franz X. Ahrens, director and conductor. The programme included the Battle of the Huns, the Hungarian Fantasy, and the Hungarian Rhapsody No. 3.

NORA BAYES ILL.

Nora Bayes has been obliged to leave the cast of Little Miss Fix-it because of a throat trouble on account of which she has gone to a hospital in Chicago for treatment. The company canceled its dates last week, but opened in St. Louis on Oct. 16 with Grace Field in Miss Bayes's role.

CLAXTON DIVORCE ANNULLED.

In St. Louis, Saturday afternoon, Judge Van Deventer annulled the divorce decree granted in 1901 to Kate Claxton's husband, Charles A. Stevenson. In giving his decision Judge Van Deventer declared Stevenson guilty of criminal conspiracy and branded the witnesses who testified for him and the attorneys who represented him in his action for divorce as his accomplices.

UP IN THE AIR.

Millicent Evans, accompanied by a party of friends, visited the aviation field at Nassau, L. I., on Friday last. In the spirit of fun, her friends dared her to take a trip in the air, and to the amusement of all, and not deterred by the Friday the thirteenth superstition, the little ingenue took a seat alongside of aviator G. M. Dyott, in his monoplane. Deperduans, and flew around the field. Miss Evans was so delighted with her adventure, that she threatens to become an enthusiast.

AMATEUR NOTES.

October is to be a busy month among Brooklyn amateurs. On Oct. 24, the Catholic Club presents A Bachelor's Honeymoon with a cast coached by Sol G. Frost and including Arthur T. Smith, J. V. Petersen, Charles V. Cox, Herbert G. Wallace, James Buckley, Agnes Burke, May Brinkerhoff, May Michaelis, Alice Charles, Minnie Smith, and William V. Smith.

On Oct. 25, at the St. James' Auditorium, the St. James' Catholic Club gives The Two Jacks. The McCaddin Dramatic Society will appear at McCaddin Hall, on Oct. 30, in The Agitator. Thomas J. Butler in the leading role, will be supported by Messrs. S. Lawlor, N. Newman, J. McCabe, J. Gorman, K. Martin, R. Ryan, W. Gallus, T. Cunningham, J. Wmje, J. Twigg and the Misses Bennett, Sally Parks and Anna Donnelly.

The Mercado Society at Prospect Hall, on Nov. 23, will give It Keeps A Man Busy, under the direction of Jeremiah F. Donagan. In the cast are: J. A. Rougan, E. T. Connel, J. W. Chew, W. A. Mahoney, V. P. Morris, L. J. Dowling, William Morley, James Hogarth, Anna V. Dowling, Mary F. Wilson, Katherine G. Kelly, Mary Quinn, Mary M. Chew, Gertrude Coakley.

The Majestic Dramatic Company opens at Labor Lyceum on Oct. 24 with The Solicitor, by J. H. Darnley. In the cast are: Robert Duncan, Joseph H. Thorne, Sidney Franklin, C. A. Phipps, Gene Sullivan, Victor Hyde, Ralph Crawshaw, Harry P. Lawby, Mabel Wood, Madelein Wood, Beatie Goldberg, Rose Wechsler, and Josephine Meany.

The Victorian Dramatic Club, of Brooklyn, which received praise last season for its production de luxe of the old-time favorite, Fanchon the Cricket, at the Brooklyn Academy of Music under the direction of Ed A. Morris, is launched on its second season. At a recent meeting C. V. Dyer, who was re-elected the club's president for the coming year, appointed a committee to select one of last season's New York successes for the Victorian's coming vehicle. They will present Lead Me Five Shillings, with a cast consisting of John S. Lloyd, Frank J. Ryan, Bertram C. Dunne, Edward S. Ryan, Frank K. Hawkes, M. Taughman, M. K. Rogers.

The United Dramatic Society chose College Chums, by Anthony Wells, for presentation on Oct. 11, at Arion Hall, under the direction of Frederick Griffin. In the cast were: Elizabeth McClure, Edythe Mossieu, Marie Carlin, Lester Muller, Ralph Gibney, Charles Francis, Robert Lemcke, Jack Deny, Charles Wald, Walter Lambert, Walter Marshall, and John McQuade.

Ernest L. Crandall, of Dartmouth, will coach the Dramatic Society of the Brooklyn Evening High School for Men.

The United Dramatic Society opened this season at Arion Hall, Brooklyn, October 11, and presented the playlet The Unwritten Law and Anthony E. Willis's well known comedy College Chums. A. Ellwood Englehart, Edward Barry, and Edythe McClure constituted the cast of The Unwritten Law and were seen to good advantage in their respective parts. Lester Muller as "the Babe" in College Chums gave a praiseworthy performance and shared honors with Edythe Mossieu, who acquitted herself with great credit as Grace Dinsmore. Ralph Gibney acted well the part of the dean of the college, while the German professor was well represented by Walter Lambert. Due credit must be bestowed upon Edythe McClure who kept the audience laughing at her jests while acting the part of Toby Sprague. John McQuade as Alex, a colored attendant, was the hit of the evening. Among others who participated in the evening performance were Charles Wald, Robert Sherwood, Jack Deny, Robert Lemcke, Walter Marshall, Charles Francis, Charles Wald, and Marie Carlin.

The Montauk Dramatic Stock Company presented On Ball at Schwaben Hall, Brooklyn, Oct. 8. The production was under the direction of David E. Schryer. In the cast were Anita Tyler, Rose Julian, Agnes Kingston, Adeline Gaites, Ethel D. Merril, George J. Hoag, Al. Wigand, J. R. Tlerman, Charles H. Wilson, John Ammon, Ray S. Miller, Maximilian Miller, and Frederic V. Booth.

REFLECTIONS.

William A. Brady is taking a short vacation at French Lick Springs, Ind. He attended the premiere of Grace George in The Earth, at Chicago, on Oct. 14, and the final rehearsal of Cyril Scott in A Gentleman of Leisure in New York the following day.

The Sothern and Marlowe company began rehearsals of the Shakespeare plays they will present this season at the Lyric Theatre Monday morning under the direction of Frederick Kaufman. The new members of the company will be V. G. Granville, Mayne Lynton, W. J. Connelly, Alice Lunenburg, and Ina Goldsmith. Among those retained from last season are Frederic Lewis, Roland Buckstone, William Harris, Thomas Coleman, John Taylor, France Bendtsen, Vida Steele, Katherine Wilson, and Nora Lamson.

Charles D. McCaull, general manager for William A. Brady, arrived in this country last Monday from Europe, where he went last August for a rest, and where he underwent an operation for appendicitis.

Margaret Pitt desires to thank her many friends through THE DRAMATIC MIRROR for their kindly messages to her during her recent illness. Miss Pitt has suffered for many years with appendicitis. On Oct. 6 she was stricken with an acute attack. She was operated upon on that day, not a moment too soon. Now she is well on the road

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to recovery and expects soon to be out of the hospital.

Adele Blood played the role of Everywoman in Walter Browne's morality play of that name at the Majestic Theatre, Brooklyn, at the two performances Saturday. Mr. Savage has engaged her as understudy for the No. 2 company.

The many professional friends of Lisle Leigh's aunt, Sara Alexander, will be glad to learn she is recovering from a recent serious attack of illness at her home in Providence, R. I.

Juneval, a celebrated French painter, is doing an oil painting of Fritz Leber in the role of Belshazzar, in Richelieu. Mr. Leber is leading man with Robert Mantell.

GOOD EYESIGHT PRECIOUS.

There is probably no greater affliction to an artist than loss of sight, and yet when the warning comes, and the eyes are red, sore and bleary, the care and attention they demand is often lost sight of in the whirl of excitement and the unceasing effort to succeed. The eyes constantly subject to the ravages of make-up and the glare of the spot light need attention; not after the sight is blurred, but when they are still lustrous, but on the wane. Medicine may cure and glasses will help, but the natural circulation of the blood to the eyes, which has been retarded, must be returned to it by natural methods, scientific treatment which will bring back the pristine vigor. Probably the best treatment thus far discovered has been perfected by the Ideal Co., of 184 West Sixty-fifth Street, New York City, who offer to allow a trial of their device for a limited period without cost. This treatment has been successfully taken by many distinguished people, including several of the profession, and the consensus of opinion is that it is admirably adapted to the particular needs of the members of the profession whose sight has become defective, and thus a hindrance to them in the achievement of their ambition.

THE RECORD OF DEATHS.

After a lingering illness that covered a period of more than fourteen months, Mrs. William Madden, aged 48, whose husband is a cousin of Mrs. Minnie Madden Fiske, the actress, died of aneurism at her home, 404 Frederick Street, San Francisco, on Oct. 8. At Mrs. Madden's dying request, her daughter, Marie Madden, then playing in The Blue Bird in Washington, D. C., was not to be summoned home. Mrs. Madden did not wish anything to interrupt her daughter's dramatic career. Mrs. Madden survived by her husband and daughter. Funeral services were held on the afternoon of Oct. 7 at 1 o'clock. Burial was in Cypress Lawn Cemetery.

Frederick Julian, long a stock actor in Chicago, most of the time at the Marlowe, died recently at a local hospital. He was a most valuable actor, since he always played with unusual intelligence and conscientious thoroughness. His happy disposition made him many personal friends. He left a widow, Edith Julian, who acted with him during nearly all of his local engagements. Mr. Julian was fifty-five years old. Statements that Mr. Julian had suffered a long time from illness and lack of money were entirely wrong, particularly that he was in need. He occupied a private room at the hospital and was ill there nine weeks. A benefit proposed as a tribute to a man who was always a generous giver, was stopped by Mrs. Julian when it was first mentioned to her. Mr. Julian's last appearance was in The Servant in the House. He played Manson. He was buried Sunday at his birthplace, Centerville, Ind. The pall-bearers were old college friends of Swarthmore. He was a Mason and an Elk. His father was the Honorable George W. Julian.

Mollie West, an actress and singer, who was making a tour of the world with her husband, Will Goodwin, an English song writer, died recently in Bombay, India. She was the sister of Will West, of The Siren company now playing in New York.

Mrs. Martha Temple, widow of George L. Fox, the pantomimist, who during his life was known in all the principal cities of the United States and Europe, is dead at her home in the Bronx, where she lived with her daughter, Mrs. Joseph Slavter. Mrs. Fox in her time was an actress of ability.

DATES AHEAD

(Received too late for classification.)

ALMA, WHERE DO YOU LIVE? (Joe M. Weber, mgr.): Jackson, Miss., 18, Brookhaven 19, Natchez 20, Vicksburg 21, Yazoo 22, Greenville 24, Clarkdale 25, Memphis, Tenn., 26-28.
BARRIERS, THE (Maurice Barham, mgr.): Los Angeles, Cal., 15-21.
BARRIERS BURNED AWAY (Gibson & Bradfield, mgrs.): Lima, O., 31, Lorain 23, Massillon 24, New Philadelphia 25, East Liverpool 26, Butler 27.
COLONIAL STOCK (Cortland Hopkins, mgr.): Lunenburg, Can., 23-25, Bridgewater 26-28.
COUNTRY BOY (Henry B. Harris, mgr.): Los Angeles, Cal., 16-21.
COWBOY AND THE THIEF (Rowland & Gaskill, mgrs.): Louisville, Ky., 22-23.
DANIEL BOONE ON THE TRAIL (Robert H. Harris, mgr.): Peoria, Ill., 18-21, Indianapolis, Ind., 23-25, Columbus, O., 26-28, Akron 30-Nov. 1.
DOWN IN DIXIE MINSTRELS (Barton & Wiswell, mgrs.): Taylor, Tex., 18, Austin 19, San Antonio 20, 21.
ELLIOTT, GERTRUDE (Leiber & Co., mgrs.): Chicago, Ill., Oct. 15-indefinite.
FALLING AMONG THIEVES (Robert H. Harris, mgr.): Lexington, Ky., 22, Fremont 24, Paris 25, Georgetown 26, Danville 27, Harrodsburg 28, Lebanon 29, Somerset 30.
FIFTH STREET STOCK: Butte, Mont., 7-21, Helena 22-Nov. 5.
GENTLEMAN OF LEISURE (William A. Brady, mgr.): New York City 15-25.

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GILLESPIE PLAYERS: Kokomo, Ind., 16-21, Logansport 22-25.
GIRL WHO WENT (Doherty and McMahon, mgrs.): Mahoning City, Pa., 19, Pottsville 20, Shamokin 21, Danville 22, Sunbury 24, Huntingdon 25.
GRAHAM, OSCAR (Oscar Graham, mgr.): Hearne, Tex., 18, Calverton 19, Mart 20, Gatesville 21, Hamilton 22.
GRAYSON, HELEN (N. Appell, mgr.): Newburgh, N. Y., 16-21, Middletown 22-25.
GREW, WILLIAM, STOCK (William Grew, mgr.): Kansas City, Mo., Oct. 15-indefinite.
HALL, JESSIE, MAN (Al. Trubner, mgr.): Sayre, N. Y., Oct. 15-indefinite.
HAYES, LUCY, ASSOCIATE PLAYERS (Lucy M. Hayes, mgr.): Astel, Kan., 16-18, Sumnerfield 19-21, Circleville 22-25.
HICKMAN-HENNEY (James D. Proudlove, mgr.): Peru, Ind., 16-21, Logansport 22-25.
HOBSON MUSICAL COMEDY: Vinita, Okla., 16-21.
KING STOCK (H. D. King, mgr.): Oswego, N. Y., 16-25.
MANTLE, ROBERT B. (William A. Brady, mgr.): Buffalo, N. Y., 19-21.
MISSOURI GIRL (Wm. Norton and Edith, mgrs.): Marysville, Cal., 18, Oroville 19, Woodland 20, Napa 21, Santa Rosa 22, Petaluma 23, Healdsburg 24, Cloverdale 25, Willits 26, Ukiah 27, San Rafael 28, Vallejo 30, San Francisco 31.
RED ROSE (John G. Fisher, mgr.): Ft. Worth, Tex., 18, Dallas 20, Muskogee, Okla., 21, McAlester 23, Oklahoma City 24, Kansas City, Mo., 25-31.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 22-25.
ROBERT THE (Southern: Bowland and Clifford, mgrs.): Petersburg, Va., 24, Henderson, N. C., 25, Durham 26, Danville, Va., 27, Winston-Salem, N. C., 28.
STEWART, MAY (J. E. Cline, mgr.): Morris-town, Tenn., 25, Asheville, N. C., 26, Spartanburg, S. C., 27.
TEMPER & SUNSHINE (Woods & Chalker, mgrs.): Woodward, Okla., 18, Higgins, Tex., 19, Canadiana 20, Amarillo 21, Tulsa, 22, Plainview 24.
THE NEIGHBOR'S WIFE (Daniel Frohman, mgr.): Indianapolis, Ind., 20, 21.
TWO AMERICANS ABOARD (Robt. Harris, mgr.): Hopkinsville, Ky., 23, Princeton 24, Metropolis, Ill., 25, Paducah, Ky., 26, Cairo, Ill., 27, Tama 28, Mt. Vernon 30, Centuria 31.
TWO AMERICANS ABOARD (Robt. H. Harris, mgr.): Geymour, Ind., 18, Bloomington 19, Marionville 20, Crawfordville 21.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Waterbury, Conn., 20, 21, Bridgeport 23, 24, South Norwalk 25, Danbury 26, Pittsfield, Mass., 27, North Adams 28, Bennington, Vt., 30.
VAN STUDDIFORD, GRACE (Messrs. Shubert, mgrs.): Spokane, Wash., 22, 23.
WARRING, THE (Messrs. Shuberts, mgrs.): Boston, Mass., 16-21.
WHEN A WOMAN WILLS (Co. D. Allen O. White, mgr.): Millersburg, O., 18, Lodienville 19, Mineral City 20, Canton 21, E. Liverpool 22, Lisbon 24, E. Palestine 25, Warren 27, McKeesport, Pa., 28, New Castle 29.
WHEN KNIGHTHOOD WAS IN FLOWER (William K. Sparks, mgr.): Moses Jaw, Can., 17, 18, Saskatoon 19, 20, Prince Albert 21, Regina 22, 24, Medicine Hat 25, Lethbridge 26, 27, High River 28.
WINTER GARDEN REVUE (Messrs. Shubert, mgrs.): Providence, R. I., 16-21.

EVENTS IN CHICAGO

The Many Theatres Now Open Offer Attractive Entertainment—
Some of the Futures—A New Play About
Columbus—Colburn's Chat.

(Special to The Mirror.)

CHICAGO, Oct. 18.—Changes in the downtown theatres this week: The Concert at the Blackstone, beginning to-night; The Rebellion, with Gertrude Elliott, at the Grand Opera House to-night; Speed at the Garrick, Hackett and The Grain of Dust from Blackstone to Powers's; Everywoman at the Auditorium.

The production of Everywoman, which is to occur the great stage of the Auditorium, which seats 4,000, is called a dramatic spectacle, preparations for the opening have been going on for several weeks, and expectation is high for a memorable presentation of Everywoman's pilgrimages in five canticles, with Youth, Beauty and Modesty as her companions, and with Flattery to tempt, Truth to warn, Frederick Warde, Marie Walworth, and Jane Oaker are in the cast.

Jane Grey and William Morris head the co. playing The Concert, the new arrival at the Blackstone.

Orrin Johnson and Osa Waldrop, both well known and popular here, are in The Speed co. at the Garrick. Manager Token Worm announced the play as an auto-comedy, with a special message to those unfortunates who spend money for automobiles with more speed than their incomes warrant.

May Robson is to play a lovable but eccentric old woman in C. T. Dasey's The Three Lights at the Lyric, beginning next week.

Willie Sweatman returns to Chicago as the Pullman porter in Excuse Me at the Studebaker next week.

Eddie Foy and Over the River are to go from the Studebaker directly to New York at the Globe Theatre.

Low Fields's Musical Review is due at the American Musical Hall Oct. 21, according to the latest announcement. He will be at the Garrick in The Hen-Pecks, beginning Oct. 30.

The Globe is announced to reopen Oct. 29 with Mutt and Jeff, after its season of musical productions under the name of The Angels.

The long engagement of The Deep Purple at McVicker's will close next week. The crowds have continued.

The production of Columbus, a new play about the discoverer and discovery of America, by Stanley Wood at the College, attracted special attention from the critics and unusual crowds at the theatre. A houseful Thursday afternoon was decidedly favorable to the drama. The effective entrance of Columbus caused a spontaneous outburst, and there was more rousing applause when Queen Isabella greeted the first Knight of Columbus.

The discovery of land and after the night of mutiny again caused an outbreak of enthusiasm. The play was handsomely staged by Manager Gleason, and the big scenes were filled with many superlatives. Jay Quigley made a good Columbus, and the good old story, Rodney and his good old dog, was a good line. His first Knight of Columbus was an excellent and valiant young man thoroughly well played. James Nelson attracted unusual attention from press and audience with his Fra Perce, prior to La Rabida. He made this an elderly, kind man of just the right quality, and in speech and manner always carried the authority of good acting. Arling Aline played Gonsalves, the arch enemy of Columbus, in a virile, capable manner, which made it resemble a performance of Irene Nelson. The beautiful Donna Inez with the manner of a princess and all the ability required for the rather meagre opportunities. Camille D'Arcy was admired as the queen, which she made royal in look and act. Thomas Swift endeavored to inject some comedy into the play with his old doctor. Jack Austin played the king. Jack Herbert and Harry Manners did the archbishops creditably, and Martha Doucher played Columbus's son sincerely. Maud Cleveland, Vera Wedgworth, Charles D. Pitt, who staged the play, Norman Fowler, George Wynn, and Robert Simpson aided meagrely.

William Faverham is closing a successful fortnight in The Fun at the Lyric. The press has been appreciative and the audiences enthusiastic, at least in the Lyric. Faverham and his co. Opp. The satire of the fun, who gets into society by way of a huge vase in a garden, was always interesting and amusing, and often keen enough to excite applause. He caused consternation at the Palace of Truth, and like the devil in The Devil, reversed. The rest of the comedy, played by an English co., was accepted as a good vehicle for the star innovation. The attendance has been good.

Little Eyolf enabled Nasimova to re-burnish her reputation, somewhat dimmed the opening week. Her Rita lingers fascinated her audience and evoked the highest praise from the critics. There were many certain calls of the most genuine sort. Her Rita seemed nearly perfect. Brandon Tynan was again accused of a declamatory reading, but at least he made you feel the true inwardness and the breadth and depth of the part. Ibsen was not beyond him but the union of his thought with simplicity and natural manner seemed to be. George Tobin played Little Eyolf skillfully and Lucia Moore cannot keep interest in the careful study of the rat wife. Malcolm Williams was natural and convincing in the part of Borgheim, but Mary Faber was engaged in a sort of struggle with Acta Thursday night.

Jessie Willard and John Glendinning had the honor of re-presenting drama and acting in vaudeville, at the Majestic last week. Their play, a glimpse of Bohemia in some of its cruel consequences and retribution, held interest remarkably well for a two-part serious composition. This was due chiefly to the authority and ability of the two actors. Gene Green came back successfully, and Swor and Mack, the Six Stylish Steppers, and Gus Edwards's School Boys and Girls were popular.

Robert Haines is heading the bill at the Majestic this week.

The bills this week: Blackstone, the Concerts Powers, Hackett; Illinois, Rebecca of Sunnybrook Farm; Lyric, Speed; Grand, Rebellion; Olympic, Fortune Hunter; Colonial, Follies; Court, He Fell in Love With His Wife; McVicker's, Over the River; La Salle, Louisiana; Auditorium, Everywoman; Studebaker, Eddie Foy; Lyric, Faverham; Princess, Over the River; Chicago Opera House, the Follies in Littlest Rebel; Haymarket, Third Degree; Imperial,

Virginian; Crown, His Hopkins; College, Via Wireles; Mirrowe, Lottery Ticket; Alhambra, Chief of Secret Service; Bijou, Boy Detective. The sister McConnell, daughter of James W. Thompson, of this city, have declined several offers to appear in productions and gone into vaudeville, beginning this week at the Willard. A new family theatre, the Crescent, will be opened to-night at Milwaukee and Central Park avenue.

William Faverham and Julie Opp have been starring outside of the theatre as guests of honor at a Drama League meeting, and (Mr. Faverham) as a lecturer in a course conducted by University of Chicago for students of the drama.

Clay Clement returned from a Western tour last week, and proceeded East to his home in New York city.

May Robson in Three Lights will follow Mr. Faverham in The Fun at the Lyric.

The Chocolate Soldier added two weeks of renewed favor to its former record of fifteen weeks at the Garrick.

Seats for The Littlest Rebel are now selling as far in advance as Dec. 1, and the run will continue into the new year.

Agnes Miller, daughter of Henry Miller, makes her first Chicago appearance in The Speed co. at the Garrick.

As a Man Thinks, with John Mason, will be at the Garrick early in November.

The Howard Company has returned, leaving The Goddess of Liberty to work on the score of the new comedy which Manager Morton Singer will produce for the opening of the new theatre which he has built conveniently close to The Mission's Chicago office, across the alley, as a part of the new City Hall Square Building.

This combination of theatre and 20-story office tower looks much like the combination of the Majestic Theatre and 20-story office building, is progressing rapidly.

In The Virginian at the Imperial this week George Kelly is playing the title part.

Manager Gleason, of the College stock, will put on the Ethel Barrymore production of Sunday after Via Wireles this week.

Albert Phillips, the leading man of the Marlowe stock, is playing Cyril Scott's part in The Lottery Man at that theatre this week.

The play provides well for Lella Shaw also, and Sam McWherry, Dan Reed, Alice Condon, Sidney Payne, Barnett Harris, and other members of the stock co.

Isabel Lowe played the Eleanor Robson role in The Dawn of a Tomorrow at the National last week.

Dave Braham was still playing Push Miller in Cheevers at the Imperial last week, a survivor of the original cast. Other players were Joseph Wilkes, George Merritt, and Pauline Eberhart. Florence Heaton was the Peri Barlow.

The acting in Everywife in The Follies at the Colonial is the most successful of the season. The little play holds attention closely as a result. William Bonnell gives a well considered, dignified, properly strong interpretation of Reason. Walter Percival is capital in the part of the husband, and Olga Kottler and Vera Maxwell make every scene and situation seem as good as they should be. Charles A. Mason plays Rhyme and Leon Erroll is Drink with a great deal of good comedy. Peter Swift does Gamble well, and of course Bert Williams illuminates Nobody. Everywife is a clever move of managerial strategy. To all the vacancy came The Warning, with Doris Keane featured. This is here only a week, to hold the stage till The Blue Bird arrives. There is much curiosity to see how the chthonous laws of Massachusetts about stage children will be covered by this production.

The Boston had a new attraction of lively interest that served to draw a large audience, for Lulu Glaser is a prime favorite and there was much curiosity to see how she was suited in a lively personality carried the day and she proved quite as popular as in rare American productions. The music of the piece is especially good, and there is one tune which by itself is enough to advertise the production.

Still another newcomer this week is Catherine Countess, who is at the Globe. She has been better known in the West than in Boston, for she has not played here since her engagement in The Third Degree, but she was well received and promises to have a prosperous engagement. The White Sister, which Viola Allen first gave here, has a new effectiveness as played by Miss Countess, and the production is elaborate.

At the Grand Opera House R. J. Jose is playing his first engagement as a star in Boston. He has sung here many times in the past, and his voice was heard to special advantage in the old song, which gives it a name to the heart-interest play. Silver Threads Among the Gold. This is a temporary change in policy for the patrons of this house.

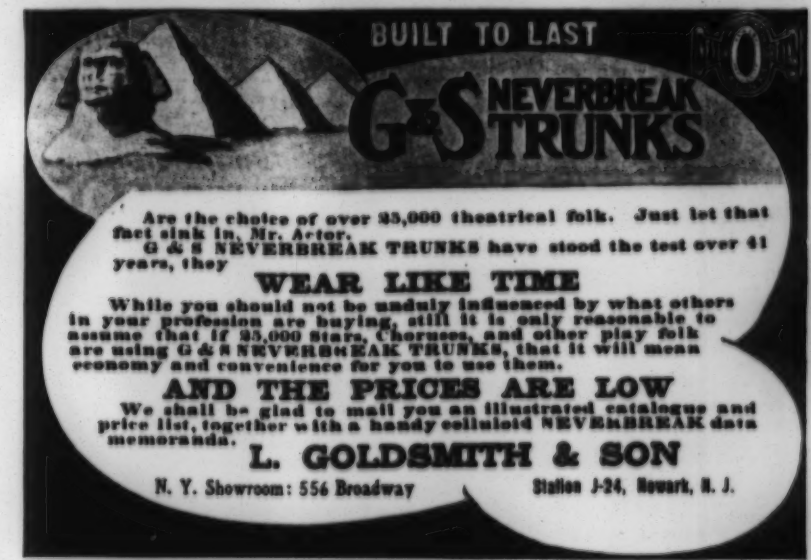
John Craig's new bill at the Castle Square for his stock co. is Arsene Lupin, which was one of the notable plays of last season among the visiting combination and had a long run. In the stock co. production there is just the same of effectiveness, and Mr. Craig, back in the bill after two weeks of vacation, makes a personal hit as the fascinating robber. Mary Young as the heroine was admirably placed.

This is the last week of the engagement of The Red Rose at the Hollis, and Valeria Suratt as the star has again proved the magnet of the production as she was last Spring. Of the additions which have been made to the pieces by all odds the most attractive is the doll song of Flavia Arcaro, who surprises everybody.

Excuse Me at the Tremont also is in the last week of its stay in Boston. It has been here since the middle of August, and has had a successful engagement in every way. For the last week a change in cast is made, and James Lackey comes from the other co. to play the character of Jimmie Wellington, giving it with capital effect.

Raymond Hitchcock is to be moved out from the Colonial after this fortnight, despite the large business that prevails here for The Red Widow. He will go from here to Baltimore, and then to the Astor in New York, while his place in Boston will be filled by Three Romans, in which George Caine and Ethel Cadman will be prominent.

There is no diminution in the good favor that has followed Ger-Rich-Quick Wallford at the Park, and the comedy now starts on the fourth week here, with every indication that it will stay as long at the Park as The Man from Home did. Thomas W. Lawson, the financier, has come out with his expression of opinion concerning The Gamblers at the Majestic, and they are featuring it even more than they do the excellent co. which, headed by Jane Cowell and Orme Caldara,



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dred Morris is most skillful in the part of the poor child, whose humility and utter lack of hope showed she felt herself hardly above the animals in importance. Gladys Fairbanks Murray detailed successfully a hard characterization of the last mother of the poor child. Robert Craig is excellent as Johnson, an odd character,

and William Frederick suffices as Justice Hawkins. Marlock J. McQuarrie in the small thankless part of the villain acquires himself well. The producers, Messrs. Frazer and Lederer, have staged the play attractively: two acts in the farmhouse and one in the Georgian. Byron Orley had the stage direction. OTIS COLBURN.

AMUSEMENTS IN BOSTON

Important Week for the Irish Players—New Bills and Attractions That Continue Successfully—Benton's Gossip.

(Special to The Mirror.)

BOSTON, Oct. 18.—This is in many respects the most important week in the whole engagement of the Irish Players at the new Plymouth, for they were uncertain as to what the reception of The Play Boy of the Western World would be on this side of the Atlantic. It was with a bit of trepidation that it was announced, in connection with Kathleen Ki Houlihan, for the angry correspondents for the papers had reminded the Irish of experiences abroad. It is the play all the week.

A professional matinee was given this afternoon with The Shadow of the Glen. The Show-Up of Black Posnet, and The Rising of the Moon as the bill.

There was a quick shifting in the booking at the Shubert for this week, and the Musical Revue of 1911, which local playgoers had expected to remain for a longer engagement, was hurried to Providence in a clever move of managerial strategy. To fill the vacancy came The Warning, with Doris Keane featured. This is here only a week, to hold the stage till The Blue Bird arrives. There is much curiosity to see how the chthonous laws of Massachusetts about stage children will be covered by this production.

The Boston had a new attraction of lively interest that served to draw a large audience, for Lulu Glaser is a prime favorite and there was much curiosity to see how she was suited in a lively personality carried the day and she proved quite as popular as in rare American productions. The music of the piece is especially good, and there is one tune which by itself is enough to advertise the production.

Still another newcomer this week is Catherine Countess, who is at the Globe. She has been better known in the West than in Boston, for she has not played here since her engagement in The Third Degree, but she was well received and promises to have a prosperous engagement. The White Sister, which Viola Allen first gave here, has a new effectiveness as played by Miss Countess, and the production is elaborate.

At the Grand Opera House R. J. Jose is playing his first engagement as a star in Boston. He has sung here many times in the past, and his voice was heard to special advantage in the old song, which gives it a name to the heart-interest play. Silver Threads Among the Gold. This is a temporary change in policy for the patrons of this house.

John Craig's new bill at the Castle Square for his stock co. is Arsene Lupin, which was one of the notable plays of last season among the visiting combination and had a long run. In the stock co. production there is just the same of effectiveness, and Mr. Craig, back in the bill after two weeks of vacation, makes a personal hit as the fascinating robber. Mary Young as the heroine was admirably placed.

This is the last week of the engagement of The Red Rose at the Hollis, and Valeria Suratt as the star has again proved the magnet of the production as she was last Spring. Of the additions which have been made to the pieces by all odds the most attractive is the doll song of Flavia Arcaro, who surprises everybody.

Excuse Me at the Tremont also is in the last week of its stay in Boston. It has been here since the middle of August, and has had a successful engagement in every way. For the last week a change in cast is made, and James Lackey comes from the other co. to play the character of Jimmie Wellington, giving it with capital effect.

Raymond Hitchcock is to be moved out from the Colonial after this fortnight, despite the large business that prevails here for The Red Widow. He will go from here to Baltimore, and then to the Astor in New York, while his place in Boston will be filled by Three Romans, in which George Caine and Ethel Cadman will be prominent.

There is no diminution in the good favor that has followed Ger-Rich-Quick Wallford at the Park, and the comedy now starts on the fourth week here, with every indication that it will stay as long at the Park as The Man from Home did. Thomas W. Lawson, the financier, has come out with his expression of opinion concerning The Gamblers at the Majestic, and they are featuring it even more than they do the excellent co. which, headed by Jane Cowell and Orme Caldara,

is one of the best that has been at this house in a long time.

Messrs. Buniko, the Japanese singer, heads the bill at Keith's, and others in the programme there are Charles Kellogg, Paul Denny and co. Hickey's Circus, Heim children, Carlin and Perry, Morris and Alley, R. A. G. Trio, and Les Montforts.

The Irish are the baritone of the week at the Galaxy, with the Parrell-Taylor Trio as a special feature.

The Cherry Blossom Barterers are at the Howard Atheneum and the House of the Week is well chosen.

At the Casino on Hanover Street the Bon-Ton Barterers are again the attraction.

Harry Lander comes to Boston for two performances this week at the Back Bay Opera House, and the schedule of prices here is decidedly in advance of that charged in New York or in any visit that he has ever made to Boston in the past.

Jack Haskell and co. in School of Broadway head the new bill at the National, and others there are: Mile. Blais, Willard and Bond, George Davis, Kelly and Lafferty, Louis Granat, Kimberly and Hodgkins, and Karl Hewitt and co.

The Bowdoin Square gives a complete change of bill with Mena Lax, an educated monkey; Castellani, Tassinari's Dog and Pony Circus, Warren and Miley, Alvin and Nulty, Henderson, the Handpicks, and the pictures.

The Orpheum opens its new week with the Four Musical Cats, Cooper and Robinson, the Browns, Frank Carrow, Gwynn and Gansett, the Rogues, Trio, and Boyd and Loren.

The South Boston has a new bill with a variation in bill with Sweetheart's Own Party, Honey Johnson, Nicholas Woodford's Statue Dogs, Spiegel and Dunne, Alvin Brothers, and Jones and Kelly.

In Austin and Stone's, the Manhattan Maids will give a musical act, Walsh and Flynn in Two Jolly Companions, and a second show will have vaudeville and pictures.

And still the Kinemacolor pictures of the coronation keep on at the Tremont and prove the morning picture surprise of the town.

Mayor Fitzgerald has again manifested his interest in dramatic art, and, although he has not closed a theatre as he did with The Warning, he has made a demonstration of authority that is even more farcical. He happened in at he discovered that one of the actors appeared as a mayor in the farce, and made no end of fun by a grotesque make-up and travesty of authority. This vexed him, and he said that it would not do to hold the civic position up to ridicule. The fact that the play had been given without question in New York and Chicago made no difference. The mayor must be cut out. The theatre folks made it an alderman, but that did not suit. License Clerk Casey was sent with the ultimatum that it might be a colonel or a mayor but no municipal office. Considering how the Mayor signs Great Adeline on any occasion, his new ideas of the dignity of a mayor are very funny.

Howell Hansel has been engaged by Lindsay Morrison for leading man of his stock co. at the Auditorium in Lynn. Mr. Hansel, who was for a long time at the Castle Square, in this city, has been playing at the Chestnut Street in Philadelphia.

Leslie Palmer and Carney Christie are now permanent members of the stock co. at the Castle Square, appearing for the first time this week.

Charles Klein is still in Boston, and conducting the rehearsals of The Outsiders, his new play, which will be produced at the Majestic by the actors now appearing there in The Gamblers.

Mrs. John L. Gardner has thrown open her music room in her palace, Fenway Court, as the Lady Gregory may speak there on "The Making of a Play." She entertained the actresses of the Irish Players at her home in Brookline last week. Lady Gregory will speak before the students of Radcliffe College on "With M. R. Years she was a guest at the meeting of the Browning Society last week, and both gave personal reminiscences of the poet.

Lillian Lawrence, formerly the leading lady in the Castle Square stock co., has been the guest of Madame Vinello Johnson, and will now join the Ben-Hur co. to play the mother.

JAY BENTON.

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Cast includes: Richard Bennett, Ernest Lawford, Julian Royce, A. G. Andrews, Louise Rutter, Rommie Toller, Ivy Herzog.

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In a play of Italian Life,

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Columbus Day Matinee, Thursday.

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A New Comedy Drama,

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By **William C. de Mille.**

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ENGAGEMENTS.

Rehearsals have been started by **Frederic Thompson** of **William Browne Meloney's** play, **Graft.** The cast includes **Robert Drouot, Frank Belcher, Francis D. McGinn, John Milner, Gus. Weinberg, Lillian**

Meyers, Marie Tower, Edith Speare, and Mary Carter.

Nicholas Basil is again playing the bell-boy with **George Sidney** in **Busy Isay.**

The cast for **Thomas McKean's** new play, **The Wife Decides,** includes **Jane Wheatley,**

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WEEK OF OCT. 23—MADAME X

CAROLINE LOCKE, Nina Herbert, Margaret

Shelby, Caroline Shelby, Louis Dean, J. J.

Kennedy, Francis Murdoch, Joseph Gramby,

Winona Bridges, and Charles Egleston.

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MARIE DRESSLER

IN

TILLIE'S NIGHTMARE

WEEK OCT. 23

ABORN OPERA CO. in "The Bohemian Girl"

F. O. Harris and Mildred Ambrey have

joined the **Giri** and the **Tramp** Eastern

company, which opens in **Baltimore**, Nov. 6.

Charles J. Ross announces that he has

engaged **James E. Wilson, Brandon Hurst**

and **Norman Tharp** for the cast of **Mrs.**

Avery, which opens at **Weber's Theatre** to-

morrow night.

Herbert De Guerre has secured from

Ackermann Quigley the sole rights for **The**

Love Pirate and will make a tour in that

play in the **Central** and **Eastern** states.

The company comprises **Herbert De Guerre,**

Billie O. Angelo, J. T. Echlin, W. E. Erick-

son, Ragan Tow, Edward Hillar, Florence

Thompson, Helen B. Ross, Edna Morris,

with **Archib W. Bell** as business-manager.

Clyde Bates, a well known leading man,

is now preparing a unique act for **vaude-**

ville entitled **Life**. **Mr. Bates** is the au-

thor of several successful acts.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MONTGOMERY.—GRAND (R. J. Mahoney): Alma, Where Do You Live? 5; excellent co.; greatly pleased; large audience. William Collier in Take My Advice 6; very satisfactory. 10 good house. Honey Boy Minstrels 7 pleased good houses. Al. G. Field's Minstrels 9; very satisfactory, to large business. Nat Goodwin 10. Jolly Bachelors 12.—ITEM: The Majestic has closed on account of the hot weather and poor business.

BIRMINGHAM.—JEFFERSON (R. S. Douglas): Alma, Where Do You Live? 2, 3; good co.; fair business. Honey Boy Minstrels 5, 6; excellent co.; good business. Al. Field's Minstrels 6, 7; good co.; fair business.—BI-JOU (M. L. Simon): School Days 2-7; fair co. and business. Fantasma 9-14.

SELMA.—ACADEMY OF MUSIC (Robert Wilby): Honey Boy Minstrels 6; capacity; well pleased audience. Al. G. Field 19.

ARKANSAS.

FORT SMITH.—GRAND (R. E. Hilliard): A Woman's Way 2-7; large and pleased audience greeted them nightly. On Parade 9-14.—NEW THEATRE (C. H. Lick): Dockstader's Minstrels 2 pleased a well-liked house. Toleen Stock co. 3-14. The Prince of Tonight 13. The Girl in the Train 16.

PINE BLUFF.—ELKS' (M. E. Bloom): U. S. Marine Band 6 pleased two large houses. The Girl in the Train 18.

HOT SPRINGS.—AUDITORIUM (Brigham and Head): Lew Dockstader's Minstrels 4; top-heavy house. Al. H. Wilson 19.

CALIFORNIA.

LOS ANGELES.

Mizzi Hajos Drew Well for Two Weeks—Nana Bryant Making Friends.

The big attraction Oct. 2-7 was The Spring Maid, which played a two-weeks engagement at the Mason Opera House. During first week capacity houses attended.

It is quite evident that local theatregoers are highly pleased with The Bird of Paradise, which is in its fourth week at the Belasco. The house is crowded to the doors at every performance and with a continued request for seats for future dates. The fifth week will commence Oct. 13.

The Man Who Owns Broadway was a popular offering at the Burbank 1-7. Henry Stockbridge was seen to excellent advantage as was also Nana Bryant, the new leading woman. The Armistice Musical co. ended a successful season at the Lyceum Oct. 8. This little co. made quite a hit during its engagement. After Sunday the house will be re-decorated, draped and carpeted, and will open Oct. 15 with The Barrier, which is the first attraction of a long season of traveling attractions.

The Majestic's offering 1-7 was Miss Nobody from Starland, which scored a hit. Commencing 7 Max Figman will open a two-weeks engagement with a specially selected co. in a four-act dramatization of The Old Curiosity Shop. Mr. Figman will be seen as Dick Swiveler.

This is the last of a four-weeks' bill of the Kinemacolor views of the Coronation at the Grand Opera House. During the past week the Royal Horse Show and Fashion Show have been added features.

Ferris Hartman and his wife, Josie Hart, arrived in the city and will enjoy a much needed rest during the week preceding their winter opening at the Grand Opera House, in Marcella. Ligon Johnston, General Counsel for the National Association of Producing Managers, is enjoying a short stay at the Angelus Hotel. He is on his annual cruise around the world.

OAKLAND.—MACDONOUGH (F. Geisels): Harry Bulger in The Flirting Princess 1, 2; fair production, to average attendance. Dante's Inferno 8. The Spring Maid 16-22.—LIBERTY (H. W. Bishop): Bishop's Players presented Shenandoah 1-8; elaborate production, to fine business. E. T. Hall and Lucille Culver in leading roles. The Lion and the Mouse 9-15.—ORPHEUM (George Eber): Edwin Stevens and Tina Marshall and Lily Lena headlines of great bill 1-7; capacity houses.—ITEMS: Lucille Culver will close at the Liberty 23, and be succeeded by Marjorie Rameau.—Globe and his band gave a concert at the Greek Amphitheatre Berkeley 5; attendance over 5,000.—Godfrey Matthews has closed with the Liberty Stock co.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger): Campus 3. Sousa's Band 14.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): The Golden Rule, Ltd. 5, 7. One hundred Imperial Russian Dancers from the Imperial Opera House, St. Petersburg, gave a most artistic, poetic and musical performance 9 to a large audience. Lulu Glaser presented 10, 11 for the first time in this country the great European successful comic opera, Miss Dudsack, and its comedy, tuneful airs and beautiful mountings were enthusiastically received by large audiences. Miss Glaser was nimble and graceful as ever, and aided by her pleasing stage presence added one more to her many laurels. The co. was very large, and the light opera went with dash and spirit, most pleasing to the eye and ear. Madame Sherry 12. Newlyweds 13, 14. Mary Garden 16. Henrietta Crossman 17, 18. Aborn Opera co. 19-21.—POLI'S (O. Edwards): Week of 2 an attractive bill headed by Alda Overton Walker, formerly co-star with Williams and Walker, did the usual capacity business. At the Hartford, which is also controlled by the Poli interest, business has grown so that the fire marshall has restricted the sale of standing room admissions. The local Elks are contemplating an addition to their \$100,000 home and club by building on another

story for rooming purposes in connection with the grill and refreshment department.

STAMFORD.—ALHAMBRA (Coe and Dull): The Lewis & Goddy Stock co. 9-14; presented The Fourth Estate, to excellent business.—ITEM: A touch of realism was added after the final curtain by little Addie Dolan, who passed through the audience distributing "Advance Uxtry." And, by the way, keep your eye on Addie. He will be heard from in the future.

WATERBURY.—POLI'S (Harry Parsons): Valeria Surratt and co. in The Red Rose 5; filled the house with a well-pleased audience. The Newlyweds and Their Baby 6, 7, to good business. Seven Days 9; fair audience. Baby Mine 10; good-sized audience. Madame Sherry 11: one of the largest audiences of the season. Lulu Glaser in Miss Dudsack 13, 14. Henrietta Crossman 16.

NEW BRITAIN.—RUSWIN LYCEUM (T. J. Lynch): Bob's Sisters 7; found favor with fair-sized audience. The Town Marshal 7; well presented, to fair patronage. Henrietta Crossman in The Real Thing 12. The Goose Girl (matinee and night) 14.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Girl in the Taxi 9 delighted packed house. Ward De Wolf had clever specialties, and his fine comedy work won continuous applause. Blue Mouse 10; well attended and pleased. Man on the Box 14.

MIDDLETOWN.—MIDDLESEX (Henry Engel): The Blue Mouse 6 pleased. The Girl in the Taxi 7 to good-sized audience. Henrietta Crossman 13; always welcome; drew a large and pleased audience.

NORWICH.—POLI'S (J. W. Rusk): Stock co. in The Man of the Hour 9-14 delighted big house. Stage-Manager J. Francis Kirk is to be congratulated for smooth performance. Wildfire 16-21.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): The Newlyweds 9; excellent co. to fair business. Seven Days 10 pleased a large house. The Goose Girl 16.

WINSTED.—OPERA HOUSE (Harry Gale): Baby Mine 11 pleased large house. Girl in the Taxi 18.

FLORIDA.

JACKSONVILLE.—THEATRE (J. B. Delcher): Dante's Inferno 1-7; fair business. Madame Sherry 8, 9; excellent co.; fine business. The cordial reception given Ada Meade must have been a gratification to her. Virginia Houston, Phil H. Ryley, and Ben Grinnell deserve special mention. John Larkin 10, 11. Al. G. Field's Minstrels 13, 14. The Gambler 15, 16. Thomas Jefferson 17, 18. Dixie Minstrels 20. Mutt and Jeff 21, 22. Chocolate Soldier 25, 26. Man on the Box 28. Around the Clock 29, 30. Happiest Night of My Life Nov. 3, 4. Success 25, 26. The Gleaners 31. The White Sister 3. Frederick the Great 10, 11. Seven Days 12, 13. The White Sister (return) 14. Tr. Cobb 16. Rebecca of Sunnybrook Farm 17, 18. Miss Nobody of Starland 19, 20. Bohemian Girl 21, 22. The Chorus Lady 25, 26. Peck's Bad Boy 27. The Rosary 30.

SAVANNAH.—THEATRE (W. B. Seckind): John Larkin and co. 9 pleased good house. Madame Sherry, with Ada Meade, 10; well pleased. Field's Minstrels 11. The Gambler 12, 13. When Sixteen 14. Thomas Jefferson in Hip Van Winkle 19.—LIBERTY: The Winning Will 9-14 pleased capacity.

MACON.—GRAND (D. G. Phillips): The Jolly Bachelors 5; medium business. Al. G. Field's Minstrels 11. St. Elmo 12. Madame Sherry 13.

IDAHO.

NAMPA.—OPERA HOUSE (R. E. Elzer): Della Fringle Stock co. in The Blue Mouse Sept. 24; very good co.; fair house. The Lottery Man 1 pleased small house. Lowe's Stock co. in The Boss of Bar 2 Ranch 28; good co.; large house. College Chums 29; fair house. The Blondin co. in The Cowboy 30. The Bandit and the Lady; good co.; small house. Billy Clifford 13. Roberts, Bergen and Roberts 17.

BOISE CITY.—PINNEY (Walter Mendenhall): Billy Clifford 10-12. Roberts-Bergen-Roberts 13-16. Sweetest Girl in Paris 18, 19. Baby Mine 25, 26.—ITEMS: President Taft arrived 6; made speeches and visited Caldwell Fair.—City in holiday attire; 3,600 school children in line.—Late Fall Week 9-14; our busy week. This year's fair bigger and better than ever.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatta): Grace Hayward Associate Players in Old Heidelberg 9-14; fine capacity. Wildfire 16-21. The Kathie of Miss Hayward charmed all. The Karl Heinrich, of Charles W. Fingle showed careful thought in the title role. Rose Watson as Frau Dorel gave the character strong individuality, and with Lew Welsh as Ruder made their work exceptionally pleasing. Chester Wallace played Von Hauk perfectly, showing the masterful Prime Minister with a strength seldom seen. The Dr. Jutner of William Webb was the most artistic work this player has shown.—ITEMS: Dollie Davis, who has been seriously ill, is rapidly convalescing.—Laurette Allen, the popular and talented character woman of last season, will support Beniah Foynter in The Call of the Cricket.

QUINCY.—EMPIRE (W. L. Rusby): Harvey Stock co. 1-7; good business and satisfaction. Plays: The Done Flend. The Girl in the Hoch. Down East Folks. The Girl from Springfield. The King of Detectives. Iahmael. The Moonshiners. The Wizard of Wiseland 8; good house; pleased. The Rosary 10; crowded house; excellent satisfaction and co. Mountain Ash Male Chorus 12. The Denver Express 14. Madame Sherry 15.

Merry Mary 21. Rosalind at the Red Gate 22. Henry Woodruff 25. Paid in Full 29.

JOULET.—THEATRE (J. T. Henderson): Travelling Salesman 17 pleased capacity. George's Band 20; splendid; good business. Black Patti 23; fair; good business. Dolores 24; fair; good business. The Cowboy Girl 27; fair; fair business. Merry Mary Nov. 1; good; good business. Howe's pictures 7 pleased capacity. Busy Day 8; matinee and night; capacity. Grandstar 10. The Goddess of Liberty 15. U. T. C. 21. The Red Mill 28.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): The Heart Breakers 4 delighted big business. Dear Old Billy 6; good; to fair business. George Sidney in Busy Day; pleased big business matinee and night 7. The Third Degree 9; good co. and business. The Squaw Man 12. Rosalind at the Red Gate 14. Martin's U. T. C. 20. Ethel Barrymore in The Witness for the Defense 21. Eddie Fox 23. Coburn Players 26, 27. Merry Mary Nov. 2.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Kylie Bellew in The Mollusc 6; large audience. George Damerel in The Heart Breakers 7; due; good business. The Red Mill 8; huge business; excellent. Charles Cherry in Seven Sisters 9; one of best. The Fatted Calf 11; business good. Human Hearts 13, 14. Merry Mary 15. Madame Sherry 17. Ethel Barrymore 20.

ELGIN.—GRAND (Thielen and Prickett): Lyman Howe's pictures 11. The Girl I Love 10.—STAR (Thielen and Prickett): Sherman Stock co. 9-15 in Social Life and Way of the World; excellent business. Warren Lyle, who comes from stock in New Orleans, is now leading man.

ROCKFORD.—GRAND (Hugh Flannery): The Heart Breakers Sept. 26; good house. Dear Old Billy 30; fair business. Elly's Band 3, 4; small houses. Elsie Janis in The Slim Princess 6 delighted packed house. Checkers 7; fair houses.

MORRISON.—AUDITORIUM (A. R. Lewis): The Squaw Man 3; fine co. and business. Cal Stewart in Politics 7; very good co.; fair business. A very enthusiastic audience. The Toy Maker's Dream 14. Hello Bill 15.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams): The Heart Breakers 3; high; pleased large audience. Gemmaro's Band 5; fair attendance; satisfaction. A Runaway Tramp 22.

BELLELEVILLE.—LYRIC (W. J. Gilman): Pumpkin Husker 1; good co. and business. Fatted Calf 8; very strong cast; big business. Al. H. Wilson in German Prince 15. Parisian Beauties 18. Squaw Man 22.

AURORA.—GRAND OPERA HOUSE (Charles Lamb): Checkers 5; good co. and pleased top-heavy business. The Squaw Man 8 drew good business. The High Flyers 10. Howe's pictures 12. Grandstar 15.

STERLING.—ACADEMY (George Olmstead): The Squaw Man 3 pleased light business. Merry Mary 4 gave best of satisfaction, to full house. Fatty Felix 7; fair co. and business.

GREENUP.—EWART (Elston and Eckard): Damon's Colored Musical Comedy co. Sept. 27, 28; fair co.; medium business. Rosalind at the Red Gate 7; excellent co.; good business.

CAIRO.—OPERA HOUSE (O. Fred Gallagher): Red Mill 16.—UNDER CANVAS: Allen Stock co. 9-14; fair business. Buffalo Bill 11 played two past weeks.

CANTON.—GRAND (William Duffield): The Girl Who Dared Sept. 23; fair co.; good house. The Travelling Salesman 28; fine co.; good business. Merry Mary 14.

TAYLORVILLE.—ELKS' (Jerry Hogan): The Golden Girl Sept. 30 pleased good-sized audience. The Red Mill 11. The Rosary 23.

DIXON.—OPERA THEATRE (P. P. Starin): Fatty Felix 7; good co. to good business. Culhane's Comedians 8-14.

JACKSONVILLE.—GRAND (H. T. Hunt): James Crowley and William Moore in The Red Mill 9; good co.; S.R.O. Merry Mary 19.

PRINCETON.—APOLLO (E. L. Belden): Travelling Salesman Sept. 27 pleased good house. Lyman Howe 10 pleased full house.

INDIANA.

INDIANAPOLIS.

A Week of Fine Attractions and Good Business at All Houses.

William Faversham appeared at the Shubert Murat 5-7 in The Faun, which, by the way, was to have had its premiere on this stage last January, but for some reason was postponed. The star's impersonation of the demigod was perfection, as one critic expressed it, and aided by the excellent support of his co., especially Julie Ong, H. Nye Chart, Leon Robinson, and Daisy Belmont, the performance was most artistic and completely satisfying. Nothing more delightful has been seen here this season than William Courtenay in Don 9-11, which deserved the best of patronage and drew but fair houses. Mr. Courtenay scored a genuine success in the title role. The Fatted Calf 12-14. Farrar Concert 18. Edith Wynne Matheson in The Piper 19-21.

Kylie Bellew in The Mollusc appeared for a single performance at English's 4 and gave an evening of pleasure to a good-sized audience. Mr. Bellew gave his usual finished performance. Isabel Irving, Jane Laurel, and Frank Goldsmith were perfectly cast and their excellent work added greatly to the success of the play. Get-Rich-Quick Wallingford, here for the first time 5-7, played to large houses. William Hawtrey in Dear Old Billy 9-11. Nasimova in The Other Mary. Thy Neighbor's Wife 20, 21.

Owing to the sudden illness of Nora Bayes at Springfield, O., 10, the engagement of Nora Bayes and Jack Norworth in Little Miss Fix-it at English's 12-14 was canceled. There was a large advance sale.

The Convict's Daughter and The Third Degree divided the week at the Park.

Halton Powell and his stock co. opened an

indefinite engagement at the Colonial 9-11 in The Beauty and the Banker, which was well received by good houses. College Life 16-21. Featured on the bill at Keith's 9-14 were Minnie Bellman, William Braunholtz and co. in the powerful playlet The Drums of Doom, which was splendidly acted and received the recognition it deserved.

Harry W. Bell, press representative at the Murat since that theatre opened almost two years ago, left the city several weeks ago to join Madame Lillian Nordica as her manager on a coast to coast concert tour.

Mr. and Mrs. John D. O'Hara, of the Get-Rich-Quick Wallingford co., were guests of a cousin, Mrs. D. B. Sullivan, on College Avenue, during the engagement of the co. here.

Paul Wiltach, author of the dramatic version of Thais, which will be seen at English's week 23, spent the day here 10, leaving later for Chicago. PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Ethel Barrymore in The Witness for the Defense 4 failed to appear on account of illness. Walker Whitehead in The Magic Melody 9 delighted good-sized audience. Charles Cherry and good co. in The Seven Sisters 10 drew well and pleased. Newman Traveltalk 19.—AUDITORIUM (Harry G. Sommers): Checkers 1-4 drew well and gave satisfaction. The Dams of To-morrow 6, 7; splendid attraction, to good business. Before and After 8-10 pleased good houses. The Flood Gate 11, 12. Quincy Adams Sawyer 13. Maude Adams in Chanticleer 18.—ITEM: Ethel Barrymore was taken suddenly ill here 4 and unable to give a performance. House was sold out.

GOSHEN.—JEFFERSON (Harry G. Sommers): Barrow-Howard Players in The Vow, Before and After, The Deputy, Divorces, The Floodgate, and Dick's Dilemma 2-7; fair satisfaction and business. Walker Whitehead in Magic Melody 10 pleased. Get-Rich-Quick Wallingford 16.

ANGOLA.—CROXTON OPERA HOUSE (Charles Ely): Lyman H. Howe 3; good entertainment; packed house. Doll and Her Dollie 4 canceled. Edward Doyle's orchestra with co. 9-14 opened with We Are King (S. B. O.); best of satisfaction. Grandstar 19. Madame Sherry 27. Baby Mine 31.

LOGANSPORT.—NELSON (C. A. Holden): The Fortune Hunter 7; good business. Mr. Deming as Nathaniel Duncan scored a decided hit and responded to the numerous encores. U. T. C. 10 greeted as usual by a large house. The Flood Gate 11, 12. Quincy Adams Sawyer 13. Maude Adams in Chanticleer 18.—ITEM: Ethel Barrymore was taken suddenly ill here 4 and unable to give a performance. House was sold out.

LA PORTE.—HALL'S THEATRE (Opton and Crocher): Merry Mary Sept. 28; best of satisfaction; good house. Ella's Musical Hallways 28-30 pleased very large houses. Stampede 2 satisfied a fair house. South Bend Conservative College Concert 3.

ANDERSON.—GRAND (J. E. Hennessey): The Fortune Hunter 5 pleased well-liked house. U. T. C. 9 gave satisfaction, to good business. Get-Rich-Quick Wallingford 9; S. B. O.; everybody pleased. Polly of the Circus 19. Dear Old Billy 20.

PERU.—WALLACE (C. E. Holden): Monte Carlo Girls 7; good business. Gay Morning Glories 9; fair business. Kibbles and Martin's U. T. C. 11. Get-Rich-Quick Wallingford 12; large advance sale.

BENNSSELAW.—THEATRE (J. H. S. Ellis): Williams's Stock co. 2-4 pleased good business. Our Stock co. in All the Comforts of Home 6 pleased capacity. Thelma 11. La Belle Marie 14.

RICHMOND.—GENNETT (O. G. Murray): The Rosary Sept. 31; fair co.; pleased two good houses. U. T. C. 3; fair business; pleased. Get-Rich-Quick Wallingford 5; good co.; pleased capacity.

ALBION.—OPERA HOUSE (Anthony C. Kimmell): Alan Villair co. 9, 10; business and co. fair. Plays: Jim the Sinner and His Sweetheart's Sister. Widow McCarty 17. A Bachelor's Honeymoon 21.

MUNCIE.—WYBOR GRAND (George Chellis): Get-Rich-Quick Wallingford 7; good house; fine attraction. Gay Morning Glories 13.—STAR (Ray Andrews): Bama Bama Girls 9.

HUNTINGTON.—THEATRE (H. E. Sombrough): Barriers Burned Away 7; good business; fair satisfaction. Get-Rich-Quick Wallingford 14. Morris-Thurston Stock co. 16-21.

CONNOSSVILLE.—AUDITORIUM (P. E. Kohl): Cowboy's Honor 7. Gillespie Players 9, 14. Don Hall co. 23-25. Madame Sherry Nov. 7.

AUBURN.—OPERA HOUSE (J. C. Henry): Merry Mary Sept. 29; excellent co.; fair house. Tempest and Sunshine 6. Barriers Burned Away 12. Grandstar 19.

WABASH.—EAGLES' THEATRE (H. S. Logan): Merry Mary Sept. 23; well-pleased business. Get-Rich-Quick Wallingford 13.

MICHIGAN CITY.—ORPHEUM (Horse Gauge): Vandeville 5-8; good business. High Flyers 9 pleased fair business.

IOWA.

DES MOINES.

Praise for Corliss Giles of the Princess Stock Company—Record of the Week.

With The Heir to the Hoohar the Princess Stock co. scored a distinct success Oct. 1-7. Corliss Giles's work as Joe Lacey was regarded as a feature of the performance. The Servant in the House 9-14.

At the Berchel the offering for the first half of the week was Human Hearts. The Travelling Salesman 8-10, and Kylie Bellew in The Mollusc 11 lived up to his advance notices and pleased a large house. Daniel Boone on the Trail 12-14.

Extensive preparations are being made at the Princess for the presentation of The Servant in the House 9-14 by the stock co.

Corliss Giles, leading man, and William J. Mack, stage director of the Princess, were

BROOKLYN AMUSEMENTS.

Leah Winslow Made Most of Opportunity—
Third Anniversary of the Greenpoint Theatres.

At Payton's Lee Avenue Theatre Going Some, the play with sixty laughs a minute, was the offering 9-14. Claude Payton was at home in the role of J. Wallingford Speed. Harry E. McKee had the side-splitting part of Larry Glass. William A. Mortimer, George Storrs Fisher, Pauline Gilmore, Joseph Gerard, Ethel Milton, Grace Fox, Charles Greer, and Everett Murray completed the cast and were all worthy of special mention. This week Mr. Payton will present The Nest Egg, for the first time by a Brooklyn stock company.

Kidnaped for Revenge was the attraction at Phillips's Lyceum. Jerry Morley as the banker's daughter, Harold Claremont as Prince, Joseph M. Holicky as John Lawson and the balance of the cast were seen to good advantage.

The Man of the Hour was presented at the Gotham last week by the Gotham Stock company. Victor Browne was seen as Alwyn Bennett and gave a capital performance. Louise Carter was charming in the role of Dallas Wainwright. Will D. Crimmins was seen to good advantage as president and gave a preliminary performance. The comedy part was well taken care of by James Kyle MacCurdy, who scored a decided hit. Stuart Beebe as Charles Wainwright was seen in the best role he has had so far this season and grasped every opportunity. Evelyn Watson as Cynthia Garrison again displayed versatility. Others in the cast were Walter Woodall, William H. Gerald, Robert Brown, George Carleton, Frank Fielder, Kate Woods Pike, Harry Oldridge.

The Crescent stock company played to capacity business last week when The Harvest Moon was presented in one style. The role of M. Yavin fitted George Allison to perfection. Arthur Buchanan as Professor Fullerton gave an interesting study. As did Charles Schofield as Judge Elliot. Louis Winslow in the strong emotional part of Dora Fullerton gave a splendid interpretation of the role and acquitted herself with great credit. Mathilde Deshon, Gertrude Rivers, Daisy Connor, and the Messrs. Griggs, Carther, and Hanson completed the cast.

The first Brooklyn performance of The Blue Bird was seen last week at the Shubert Theatre and played to big business.

A royal welcome was accorded Seven Days, which was on the stage at the Montauk during the past week.

Old timers prevailed at the Orpheum last week and the largest crowds of the season turned out to extend a hearty welcome. The bill consisted of McIntyre and Heath, Maggie Cline, Mrs. Annie Yeamans, James and Bonnie Thornton, Ward and Curran, Carlos and Herbert, Fox and Ward, and Sawyer and Buckley.

Everywoman, with Jane Baker in the leading role, continued to draw large crowds to the Majestic last week.

Nobody's Widow, with Blanche Bates in the stellar role, was the attraction at the Broadway last week. Miss Bates repeated her success of a few weeks ago at the Montauk.

William Russell headed an exceptionally good bill at the Bushwick last week and received a warm welcome.

An exceedingly strong bill, in celebration of the third anniversary of the opening of the Greenpoint Theatre, was presented last week. The bill consisted of the Four Mortons, Valerie Berger and company, Barry and Wolford, the Ryan-Richfield company, A. M. Duncan, Charles Lancelotti, the Gosses, George Stearns, and the Lyman Twins.

The attractions at the various burlesque houses

last week were: Casino, the Gay Widows; Emmerich, the Little Star, Queen of Bohemia; Javerty, Ben Welch's Burlesquers.

Louis Leon Hall, for several seasons popular as the leading man of the Greenpoint Lee Avenue Stock company, is now at the head of his own organization. Mr. Hall's leading woman is Miss Philine. These Philadelphia favorites will open their engagement at the Amphion Theatre this week, the opening attraction being The Melting Pot.

CHARLES J. RUPPEL.

PHILADELPHIA.

The Hen-Pecks—The Quaker Girl—Gypsy Love—
—The Cave Man—The Only Son.

PHILADELPHIA, Oct. 17.—New attractions which opened last night include Charles Cherry in Seven Sisters at the Broad, Anna Held in Miss Innocence at the Forrest, Helen Ware in The Prince of the Walnut, and Let George Do It at the Grand Opera House. Harry Lauder began his local engagement this afternoon at the Metropolitan Opera House, under the management of William Morley. His new songs made a big hit, and the vaudeville numbers, such as his new song, "The Quaker Girl," were excellent, and better prospects for to-morrow night.

The holdovers this week include The Spring Maid at the Chestnut, whose popularity shows no signs of diminishing; The Deep Purple at the Adelphi; Lew Fields in The Hen-Pecks at the Lyric; and The Quaker Girl at the Garrick.

New attractions last week were Lew Fields in The Hen-Pecks at the Lyric and The Quaker Girl at the Garrick. Both are good, clean performances, and were given splendid reviews by the local critics. Lew Fields is given a drawing card in Philadelphia, and this engagement shows that his magnetism is still as good as of yore. In the character of Henry Peck Lew Fields takes an opportunity to give a dash of pathos in what is distinctly a comedy.

The Quaker Girl, a tuneful and dainty musical comedy made its metropolitan bow last week before large audiences at the Garrick. The cast is very efficient, and includes such well-known stars as Clifford Crawford, Percival Knight, and Ina Claire in the leading roles. Each one of whom has a score of friends here. Crawford and Knight are a pair of skillful comedians, who make one laugh without resorting to horse play. The latter's song, "Just As Father Used To Do," made a big hit. Ina Claire was very graceful in her dancing numbers. Lew Fields, who scored a remarkable success in this city, while the book is rather awkward, the music is so beautiful, the star and cast aided by a very attractive chorus, sing so well, that Gypsy Love will be remembered as one of the best comic operas seen in this city.

Gypsy Love, which was given a very creditable performance, is a very attractive chorus, sing so well, that Gypsy Love will be remembered as one of the best comic operas seen in this city. The music is so beautiful, the star and cast aided by a very attractive chorus, sing so well, that Gypsy Love will be remembered as one of the best comic operas seen in this city.

Although the Forrest is one of the busiest theatres we have, Manager Thomas W. Love reports capacity houses every night.

Footers and local comedians mixed together in equal parts by a skillful playwright, Gelfelt Burrows, served up by a first-class star, Robert Edeson, aided by a capable cast, is the recipe which accounts for the great success The Cave Man is having at the Walnut. Edeson, who played the role of the Cave Man, is seldom expressed so well the other side of the footlights as in The Cave Man, and Philadelphiaans realize this fact. Edeson is surrounded by a good co.

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which includes Grace Elliston, Clifford Leigh, Martin Sabine, Florine Arnold, Beatrice Noyes, Ethel Martin, and Eleanor Stuart. The Cave Man's stay in New York should be indefinite, judging from its Philadelphia reception.

The Deep Purple, while ostensibly a melodrama, is of the type which regular theatregoers enjoy, and is a drawing card at the Adelphi. The cast includes Sydney Booth, William Beach, W. J. Ferguson, Violet Heming, and Ada Dwyer.

Winchell Smith's The Only Son is what might be termed a play with a moral, and the side of the audience at the South Broad is a strong indication that the public will go to a play of this type when it is in the hands of a capable cast. The co. includes Wallace Eddinger, Louise Handolph, Leslie Kenyon, Elmer Grandin, Claude Gillinwater, Florence Brian, and Ida Waterman.

Thurston, the musician, who is the successor of his former master, the great Kellar, mystified large audiences last week at the Grand. Always a drawing card when he plays here, Thurston added a number of new and unobtainable tricks to his programme which made the audience believe that there must be something supernatural about his unusual talent. This week's attraction is based on a newspaper cartoon, and is called Let George Do It, with George P. Murphy in the title-role. The songs in the show are very good and are quite suitable.

Keth's last week had a bill of headlines which included Colonel Sam Holdsworth, eighty-four years old, and probably the oldest tenor appearing on the stage in this country. Paul Armstrong's Romance of the Under World made a big hit, while the Russian Dancers gave a wonderful impersonation of grace in foot movement. In the comedy line there were a number of good numbers.

The William Penn this week presents Joseph Hart's Bathing Girl, with Glenwood White and Josephine Poor in the principal roles. K. Man-ki, a Japanese comedian, who is also a good tumbler, is another attraction, and the Guy Brothers hold up the comedy end of the bill.

Both the local stock co. and the Orpheum presented last week the attraction which made the Chestnut presented by the Orpheum Players was Love Watches, and the resident co. under the leadership of Carolyn Gates, in Billie Burke's old part, gave a fine interpretation. This week's bill is William H. Crane's eminent success, Father and the Boys.

Chimie Fadden, the popular hero of certain phases of New York life, appeared at the American last week in a comedy that name which scored a big success. The play was excellently performed by May Snodgrass, Harold Kennedy, Florence Hill, and Arthur Behrens. St. Elmo is on the boards at the American this week.

Before a fashionable audience the Philadelphia Orchestra gave their opening programme of the season on Friday afternoon, under the leadership of Carl Pohlig.

Work was started last week on a new theatre in Kensington. A three-story brick, stone and terra cotta theatre will be built at 339-40 Frankford Avenue, for the Allegheny Amusement Co., at a cost of \$45,000. It will measure 80 x 300 feet and seat 1,600.

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Jimmy Valentine at the Court has "caught on," as the saying goes, and the house is sold out for the rest of the evening engagement. Matinees are being given to satisfy the demand. Mr. Warner took his co. over to San Quentin and gave a full performance to the 1,800 prisoners that are there incarcerated. Gertrude Hoffmann and her Russian Dancers will come next.

The Savoy opened 15 with The House Next Door, with William V. Monz in the cast. The Orpheum has as the feature with a big cast A Romance of the Under World, while the Princess is featuring Rice and Cady, Mrs. Jules Levy and co. and Patty Brothers.

Nordica sang last evening on the streets like Teotrasini did, but Nordica in behalf of woman's suffrage, which was voted on 10, and she also delivered an address setting forth reasons why women should be allowed to vote. She will sing at the turning over of the first sod of dirt for our 1915 exposition, when President Taft will be here. And she further is billed for concerts 14 and 16.

Shopping was presented by society folks for the benefit of charity and 5,000 people witnessed the Italian play at the Greek Theatre, entitled "The Greek Slave," and the Valencia society produced "I'm Just Out of My Teens."

Mr. Klaw was with us, having come from Seattle, and is on his way to Los Angeles to look after the Mason Opera House. His son accompanied him.

A. T. BARNETT.

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LETTER LIST.

WOMEN.

Allen, A. Mrs. Walter Ayers, Edna P. Adams, Alice Allick.
 Blandick, Marjorie, A. Best, Sophie Brandt, Pauline Bradshaw, Mrs. Geo. Bickel, Mrs. Geo. A. Booth, Ada Boswell, Mrs. A. O. Brown, Elizabeth Buckley, Edna Benn, Lillian Blandford.
 Crothers, Rachel, Gladys Coleman, Rachel M. Clark, Alberta Clair, Sadie Calhoun, Bertha Conlins, Mabel Clarke, Nita Crane.
 Danvers, Vinnie, Gertrude Des Roches, Helen Davis, Louise Dunbar, G. B. Daley, Lillie Davenport, C. Dixon, Jane DeLila, Ginger DeLuth, Jens Dyras.
 Ellsley, Hope, Monte Elmo, Linda Earl, Daisy Evans, Rose Eyttinger.
 Ferry, Minnie, Jane Fearnley, Beth Franklyn, Jane Farrell, Glory Forsker.
 Gehrus, Mamie, Ada Gifford.
 Hayden, Florence, Amanda Hendricks, Miss Henshaw, Grace Hopkins, Ethel Hamerick, Flo Hartley, Mrs. Chas. J. Harris.
 Jamison, C. S. B.
 Kohler, Mabel, S. Millie Kingsley, Anita Kolbe, Caroline Klock.
 Lockhart, Anne, Mildred Lawrence, Irene Laitte, Edna S. Lindon.
 Mensing, Mrs. Ralph, Hattie Moore, Eleanor Maria, Miller La Verga, Maud L. Mack, Rhita May, Elsie Murray, Nellie Mason, Nora May, Millie Morand, Florence Malone, Agnes Martin, Ruth Miller, Jean Miller, Eva G. Mackenzie.
 Neville, Margaret, T. Nuerer, Blanche Nesbit, Lottie Nast.
 Orr, Marion, The Three Romeos.
 Pace, Dot, Jacklyn Pullman, Margaret Pitt, Jessie B. Pringle, Lyle Parker, Alice M. Poole, Florence Pinckney.
 Rodgers, Jessamine, Louise Rand, N. Russell, C. Rhoda, Evelyn Raymond, Olive Randolph.
 Schlanberg, Goldie, Mrs. H. O. Stephens, Josephine Simon.
 Tate, Beth, Lala Tyler, Harriet Taylor.
 Upton, Melville.
 Vincent, Margaret, Helen Valleher.
 Wilson, Leslie, Madeline Winthrop, J. Wayne, Gertrude Woodward, Gladys Wright.
 Yobe, May, Yeager, Christian.
 Zimmer, Virginia.

MEN.

Atkinson, W. Lyman K. Abbey, Fred Alyn, John Adolph, Harry Anderson.
 Brethren, Herbert, Harry C. Browne, Fred Brackett, L. Bernstein, Herman Bahr, W. S. Bates, W. Burden, Ralph Beale, Ed. F. Billings, Carlton Buehler, Chas. Borel, Adrien Bellevue, Joseph Booth, Geo. Boniface, Joseph H. Behmer, Fred V. Bowers.
 Caldwell, E. J., Gus Carney, Melville Stanley Collins.
 Dayton, Geo. A. E. Dexter, Russell De Richard, John A. Dewey, Gordon Demane, Chas. Ditzel, Wm. Dewey, Harry L. Dickinson.
 Frank, Wm., Morris Foster, E. B. Foster, Edmund Ford, Victor Foster, Geo. M. Flaher, Francis Florida, Ed. Foley, Leo Flanders.
 Gordon, James, Betram Grassby, Rich Garrick, Wm. A. Govey, J. M. T. Gillies, Philip A. Gostreck.
 Hewitt, John O., Carl Harbaugh, Leonard Holister, Phil Haney, Betram Harrison, Geo. Hammond.
 Ingram, Harry.
 Jensen, Chas. Alfred P. James.
 Krueger, Tom, Robt. Kane.
 Lyman, Frank, Fred Lorraine, J. Lansbury, F. L. Lannan, John J. Leonard, Henry A. Lapin, Harry A. Lapsen.
 Milton, John, Frank Monroe, Chas. P. Mather, Thos. Moore, Edward Morgan, Geo. Morehead, Bartley McCullum.
 Owens, Cecil, Billy O'Neill.
 Perkins, Walter E., Jack Pendleton, David F. Perkins, Tom Powers, A. C. Pringle, W. P. Plummer, Howard Pew.
 Rutledge, David, David Rogers, Millard A. Reid, Frank Raymond, C. L. Robinson.
 Stanley, Ed. F. F. Schrader, A. Swanson, Orrin Shear, Wm. G. Sheehy, Will Sully, Herbert Shaules, Thos. Sedgewick, Harry Slight, Geo. Strydom, Orrin G. Shear, Wm. Scott, Billy Sartor, Joe Shipman.
 Towne, Edward O., Fred Tiden, L. Wm. Tully, Bernard Thornton, Harry W. Taylor.
 Wallace, Chas. O. C., Colton White, Billy Williams, Whitney Brothers, Ray Whitaker, Walter J. Wallace, Henry Ward, Stewart E. Wilson.

A dramatized version of John Fox Jr.'s popular novel, "The Trail of the Lonesome Pine," was seen at the Academy 16, with Eugene and Charlotte Walker, both of whom deserve high praise. This play should have no trouble in attracting large audiences wherever presented. Georgia Calne in "The Three Romeos" 23-25.
 The Chocolate Soldier held its second view 16-21 at the Auditorium, opening to a good-sized audience. The charmingly attractive and tremendous houses during its stay last year, and should repeat the business again. The cast is fully equal to the demands. Marguerite Clark in "Baby Mine" 23-25.
 The bill at the Maryland Theatre this week is headed by "The Girl of the Year" and includes May Fenton, Jimmy Lucas, Ed. Wynn, Cameron and Gaylord, and Mason and Bart. Business at the Maryland has been unusually good, and the bill much above the average.
 The two Orphans in the offering of the Boston Players at the 16-21, and should prove a most attractive bill for their patrons.
 At Holiday Street Theatre "The Smart Set" paid their annual visit 16-21, opening to capacity, as usual.
 Billy B. Watson and co. are at the Garrick 16-21, opening to capacity. The Peacemakers are holding the stage of the Monumental for the same period.

In an interview with THE MINNIE correspondent last week, George W. Rife stated most emphatically that the New Knickerbocker Theatre which is rapidly nearing completion on West Fayette Street, opposite Ford's, would under no circumstances play any attractions other than those controlled by the Empire Amusement Co. This statement sets at rest the rumors which have been in circulation to the effect that the Shuberts had secured control of the new playhouse. Mr. Rife stated that he would manage the house personally, and hoped to have it ready by Dec. 1.
 Paul Armstrong was in the city all last week supervising the production of his new playlet, "The Signal," which was produced at the Maryland. It will be partly rewritten before receiving a metropolitan hearing.
 The Chicago-Philadelphia opera will begin their second season in Baltimore on Nov. 7; the opening work will be "Thais," with Miss Garden. The season will consist of ten performances, as was the case last season. Three operas will, however, be sung in November, the dates being 7, 9 and 10. The Marriage of Figaro on 9 will introduce Maggie Teyte to the local public, and Samson and Delilah on the 10th will mark the local debut of Madame Jeanne Gertrude Rauche, in a role which she has made practically her own. The remaining seven operas will be sung on succeeding Thursdays, commencing Feb. 1.

Owing to the Enormous Success of "THE WALL STREET GIRL"

Book by Margaret Mayo and Edgar Selwyn, Music by Karl Hoachna, Lyrics by Hapgood Burt
IN WHICH

MISS BLANCHE RING'S "THE YANKEE GIRL"

Starring Tour is now under way, the rights to Miss Ring's famous success of the last two seasons,

"THE YANKEE GIRL"

By George V. Hobart and Silvio Hein (with complete production, including scenery, costumes, etc.)

May be secured by negotiating with

FREDERIC MCKAY, 17 West 42d Street, New York City

Truly Shattuck, who was so charming in Alma, was compelled to retire from the cast on Thursday night at the Academy, her understudy taking the role. It was found that she was suffering from an abscess on the brain, and was immediately taken to the Johns Hopkins Hospital.
J. BARTON KREIS.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Over Night 4, with Francis J. Gillen as Al Rivers. Mr. Gillen, who is a strong local favorite, gave a very clever performance of the part. Lulu Konari as Mrs. Cleveland was exceptionally good in a well acted part. William Cullington as Professor Dixie was very good. Francine Larrimore and Forrest A. Young are worthy of special mention; good co. and attendance. Word of praise is due Stage Director William Cullington. Ten Nights in a Barroom 6-7 (matinee 7); fair co. and performance, to fair attendance. Naughty Marietta 9, with Florence Weber, Cara Crendell, Blanche Latell, Faylen Hilton, Billie Wood, John Carlo, and George Burke Scott; fair co. and performance; large attendance. Yiddish Players 11. Bon Ton Burlesques 12-14. The Girl of the Mountains 15-21. Harry Lander and co. 23 (matinee only). Zeida Sars in The Nest Egg 30. —ITEMS: Manager L. M. Boas left for Berlin, Germany, 10, on a short business trip in connection with his theatre, and will return in three weeks. —Manager George S. Wiley, of the Academy, who has been quite ill, has fully recovered. —Francis J. Gillen, of Over Night co., made many social calls on friends in this city, where he is very popular. Mr. Gillen was last seen here in Jim Grantley's Wife. —William Manning, treasurer of the Savoy Theatre, and his bride, returned from their wedding trip 11. —Manager O. L. Benson and wife are enjoying a honeymoon trip through the West. —A new theatre is being built, to be known as the Eagle, and will open at Pleasant and Sixth streets in a few days, to be devoted to motion pictures.
W. F. GEE.

NEW BEDFORD.—THEATRE (William B. Cross): Dave Lubin and co., Francis Elliott, Holmes and Holmes, Nellie Moran, Evans, Hughes and Evans, Aerial Denton, Gertrude Mann, and pictures pleased large audience 9-14. —HATHAWAY'S (John M. Hathaway, res. mgr.): The Lester Longman Players in The Virginia 9-14, delighting capacity. Shore Acres 16-21. —SAVOY (John W. Barry): Knight and Hanson, Charles Farrell, Jordan Sisters, Lew Palmer, and Gladys O'Hara; good bill; usual big business 16-21. —VIVIAN'S (Eugene H. Vlen): Paul Asard Trio, Joe Delane, and McLain Sisters 16-18; Harvard and Cornell, Stuart and Hall, and Lacombe Sisters 19-21; excellent bills; well patronized.

BROCKTON.—CITY (W. B. Cross): Naughty Marietta 10, with Florence Weber in the title-role, supported by a good sized and large house. Sid Braham, Edward Beck, John Carlo, Blanche Latell, and Cara Crendell deserve mention for good vocal work. —HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. 9-14 opened in Three Weeks and gave a fine performance to good business. Thurlow White and Frances Brandt in the leading roles made hits, and W. H. Dimock, W. B. Freeman, Marion Chester, and Jessica Bates deserve mention for good work. The Man of the Hour 16-21.

NORTHAMPTON.—ACADEMY (B. L. Potter): Imperial Russian Ballet 11 (matinee); good; fairly good attendance. Baby Mine 14. —GREENE HALL SMITH COLLEGE: Boston Symphony Orchestra 11; good; large attendance. —ITEM: The family of the late Denman Thompson were in the city the past week on the way from their summer home in New Hampshire to the South.

ATHOL.—OPERA HOUSE (A. Ellsworth): Warnie Ward Stock co. 9-14; fair co. and business. Plays: The Governor's Wife, The Unwritten Law, On Thanksgiving Day, Doza Thorne, The Way of the West, Tempest and Sunshine, The Girl from Bohemia 13; good co.; poor business. Madame X 23. The County Sheriff 26. The Goose Girl 30.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Over Night 9-11; large and pleased audiences. A Girl of the Mountains 12. Naughty Marietta 14. —HATHAWAY (J. J. Garland): The Donald Meek Stock co. in Texas 9-14; capacity business. The Lost Paradise 16-21.

WORCESTER.—POLI (J. C. Criddle): The Poli Stock co. presented Sherlock Holmes 9-14 to full houses entire week. George Spencer, new lead, proved big hit. The Dawn of a Tomorrow 16-21. —FRANKLIN (J. Belmont): The Angel and the Ox 9-14; good business. Another Man's Wife 16-18.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): The Speedy 6, 7 pleased good houses. Louis Mann in Elevating a Husband 9; fair house. Over Night 12-14. Naughty Marietta 16.

PITCHBURGH.—CUMMING (H. F. Jackson): Man on the Box 7; fair co.; light business. Naughty Marietta 11. Girl of the Mountains 14. Raney Follette Lecture 30. County Sheriff 28. Mutt and Jeff 30.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock in Old Heidelberg 9-14; excellent performances; packed houses. The Dollar Mark follows.

MICHIGAN.

DETROIT.

May Robson in Three Lights at the Garrick—
The Miles in a Prosperous Condition.

Maude Adams in Chanticleer, played a successful week's engagement at the Opera House Oct. 9-14. The Country Boy 16-21.
 May Robson in Three Lights at the Garrick 9-14 gave a week of hilarious amusement. May Robson and Charles T. Dancy appear as joint authors of the piece. The supporting co. was strong. Baby Mine 16-21.
 Beulah Poynter in The Call of the Orchest 8-14 played to fair attendance at the Lyceum Theatre. The Rosary 15-21.
 Stockholders of Miles' were agreeably surprised this week by the announcement of an increase in the dividend rate. The bill at this co. theatre 9-15 was as strong and as well backed as any seen this season, and included Joe Whitehead and his Delmar Foster Girls, Willy Zimmerman, Maxine's Models, The Three Barcos, Phil La Tocha, and Somers and Storrs. Erol, a Tyrolean quick-change artist, will head next week's bill.
 Max Spiegel's College Girls at the Garrick 9-14 proved to be one of the best attractions this year. Alta Phillips carried off the singing honors. A novel feature was Frank D. Thomas's electrical effect, The Honeymoon Express. London Belles 16-21.
 John T. Baker and his Star Show Girls drew good houses to the Avenue Theatre 8-14, and the New Century Girls will start next week.

GRAND RAPIDS.—POWERS' (L. S. Hillman): Ethel Barrymore in The Witness for the Defense Sept. 30 drew two S. B. O. houses. Walker Whiteside in The Magic Melody 8, 4 drew and pleased fair business. May Buckley and Frederick Burton in Partners 5-7 drew well and pleased; capable co. David Blinham satisfied good-sized house 3-7. The Gambler 13-14. Maude Adams in Chanticleer 15. May Robson in Three Lights 20, 21. Kubelitz 17. William Hawtrey in Dear Old Bill 28, 29. —MAJESTIC (Orin Stair): The Struggle 5-7 proved diverting. Thomas E. Shain in repertoire drew fairly well 8-11. The Virginia 12-14. Brewer's Millions 15-20. —GARRICK (D. G. Hartman): Slaves of the Orient 1-7; fifth offering of Bishop's Players; was satisfactory to continued good business.

BATTLE CREEK.—POST (B. B. Smith): Nancy Boyer Stock co. 1-8; splendid co.; capacity business afternoon and evening. Plays: When Knighthood Was in Flower, My Wife, Miss Hobbs, Love Watches, Merely, Mary Ann, The Heart of Springtime, Cozy Corner, Nancy Boyer Stock co. 8-15. The Man of the Hour 16. The Fortune Hunter 19. The Girl of the U. S. A. 20. Polly of the Circus 21. Madame Sherry 23.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Owing to inclement weather, The Girl from the U. S. A. to light business 3. The Monte Carlo Girls 12. Atkinson and Thatcher present Quigley Adams Sawyer 19. Opening of Tossell's Vaudeville Tours 21. Madame Sherry 26. Lyceum Course opens with the Bostonian Orchestra 31. The Little Home-stead Nov. 1.

PORT HURON.—MAJESTIC (Sam Hartwell): Brewer's Millions 8; excellent co. and splendid business. Madame Sherry 9, third time here, to capacity. Fortune Hunter 15. May Robson in The Three Lights 17. Get-Rich-Quick Wallingford 17. Baby Mine 23. Howe's pictures 28, 29. The Aviator 30. —CITY (Sam Hartwell): Monte Carlo Girls 20. Messenger Boy 22.

LANSING.—GLADDER (F. J. Williams): Ethel Barrymore Sept. 23; S. B. O. and pleased. Walker Whiteside in The Magic Melody 5; satisfied good house. Stock co. 8-15. Gambler 11. Bailey and Austin in The Top of the World 17. May Robson in The Three Lights 18. Fortune Hunter 21. —COLONIAL (C. I. Davis): Empire Stock co. in Is Marriage a Failure? 6-12 to fair business.

JACKSON.—ATHENAEUM (H. J. Porter): Ethel Barrymore 3; excellent co.; S. B. O. Walker Whiteside in The Magic Melody 6 pleased capacity house. The Show Girl 7; fair co. and business. The Gambler 10. The Morris-Thurston co. 9-14 (except 10). Plays: The Great Power, Dolores, Captain Debonnaire, Peaceful Valley.

ADRIAN.—CROWSWELL OPERA HOUSE (C. P. Hardy): Lyman Howe's pictures 5; packed house; fine satisfaction. Madame Sherry 6; good co.; fair business; splendid satisfaction. Walker Whiteside 7, with one of the best ever at this house, gave excellent satisfaction. The Show Girl 14.

SAGINAW.—ACADEMY (W. A. Raso):

Billie Burke in The Runaway 2; S. B. O.; excellent satisfaction. Girl from the U. S. A. 3 filled the house. Brewer's Millions 13-14. Madame Sherry 10. —BIJOU (W. A. Raso): Carmen 9-14.

KALAMAZOO.—FULLER (W. J. Donnelly): The Gambler 9 greatly pleased fair-sized audience. Brewer's Millions 13-14. Maude Adams in Chanticleer 15. —ACADEMY (B. A. Bush): May Robson in The Three Lights 10.

MINNESOTA.

ST. PAUL.

Elsie Janis Well Received at the Metropolitan—
Three Twins at the Grand.

The Fortune Hunter enjoyed nearly capacity business at the Metropolitan 5-7. Elsie Janis in The Slim Princess had very fair business 9-11. Ethel Barrymore 13-14. Eddie Fay, originally booked 15-21, canceled, and Thomas W. Ross in An Everyday Man was given the time. Walker Whiteside in The Magic Melody 22-25. The Girl I Love 26-Nov. 1. The Girl of My Dreams 2-4. Henry Miller in The Harve 5-11.

The Three Twins came for the first time at popular prices 8-14 and opened to S.B.O. at the Grand. Stair and Havlin have kept the original production intact and the performance made quite a hit. Mayne Gehrus, Jane Hamilton, and Thomas Whiffen were favorites. Travelling Salesman 15-21. George Sidney 22-25. White Slave 26-Nov. 4. Mutt and Jeff 5-11. Beulah Poynter 12-15.

The Orpheum 5-14 offered: Rolf and his Rolfeians, Mr. Gardner Crase and co. in the Pullman car sketch, The Little Sunbeam; Genaro and Bailey, Mr. and Mrs. Jack McGreevy, Corcoran and Dixon, Les Freed-Nad, and Paulinette and Pigma.

Nat. Fields and co. in The Girl Behind the Counter, Newell and Whitt, Harry Thomson, Rawson and Claire, and Buckley's Dogs, constituted the Empire bill 8-14.

The Jersey Lilies were the entertainment at the Shubert 8-14, while the Star housed Pat White and his Gaiety Girls.

The Majestic, the Miles circuit house, closed 8, and will remain so until the new Seventh Street entrance is completed. The improvements will cost about \$20,000.

The White Hats held a meeting night of 6 at the Gaiety Theatre. Speeches were delivered by Fred Mibio and Joseph Callahan. Major Doyle, a suspended member of the organization, addressed remarks to the latter speaker that caused his ejection.

Fred Albrecht has developed into quite an actor since he began waving the orchestral baton at the Orpheum. During Brown, Harris, and Brown's act last week, he said "concentrate," very well.

Tim Scanlan and three other employees of George E. Lennon, during the reign of the Colonial Stock co. last Spring, have lost out in their suit for back salaries from their former employer. Mr. Lennon is now managing the Colonial himself, playing daylight pictures and vaudeville, in conjunction with Rothapel's Minneapolis theatre, the Lyric.

JOSEPH J. PFISTER.

MINNEAPOLIS.

Ethel Barrymore and Elsie Janis Divided Attention—Katie Putnam Pleased.

Ethel Barrymore, who has recovered from her recent illness, was seen at the Metropolitan in The Witness for the Defense 9-11, in which she had a very congenial role, and was supported by a notably fine co., which included A. E. Anson, Leslie Faber, Earnest Stallard, W. L. Abington, Lunsden Hare, and Annie Esmond.

Elsie Janis in The Slim Princess was popular during the latter half of the week 12-14. Magic Melody 15-20.

At the Shubert Katie Putnam and an efficient co. in Mother 9-14 found much favor. Dark 15-20, and The Heart Breakers will follow.
CARLTON W. MILES.

MISSISSIPPI.

MERIDIAN.—GRAND (L. Rothenberg): Tim Murphy in The New Code Sept. 26 to small but well-pleased house. Madame Sherry 28; excellent business. Alma, Where Do You Live? 17. A. O. Field's Minstrels 20. Happiest Night of Life 21. Dante's Inferno 21. The Echo 30. The Soul Kiss 31.

YAZOO CITY.—YAZOO (D. Wolstein): Kinemacolor pictures 6-7; very good; poor business. Rankin-Lawrence Musical co. 9-11; very poor co.; bad business. William Collier in Take My Advice 16. Alma 23. Field's Greater Minstrels 24.

JACKSON.—CENTURY (S. J. Brown): Kinemacolor 9-4; fair business. The Three 6 pleased good house. William Collier 10. Alma 18. Driftwood 30. A. O. Field 31. Chorus Lady 24, 25. The Jolly Bachelors 26, 27. Sweet Sixteen 30, 31.

COLUMBIAN THEATRE (I. B. Davidson): Thirt Sept. 27 pleased nice business. Culhane's Comedians 9-14.
MISSION-DUKATES (J. J. Corcoran): St. Rimo 9 (instead of Nov. 9): good co.: fair business.

MISSOURI KANSAS CITY.

De Wolf Hopper and Fay Templeton at the Shubert—Big Business at All Houses.

An excellent list of attractions at the theatres, coupled with the fact that there were many visitors in the city for the annual American Royal Live Stock Show, made big business for the playhouses 8-14.

The big revival of Pinafore held the Shubert stage 8-14 and scored a most decided hit, and the big cast was warmly received. The production was attractively staged and costumed. William Hopper played the Man from Home 15-21.

Madame Sherry played to a big week at the Willis Wood 8-15, opening to a capacity audience that was most enthusiastic in spite of the fact that it was seen here last season. Marie Flynn was a big hit in the same part, while Franklin Farnum was splendidly cast as Edward Sherry. Flo Irwin, William Cameron, Oscar Figgins, Lillian Tucker, Harold Rehill, and Little Kendall made up a supporting cast that would be difficult to improve. Henry Miller is the Harlow.

Chauncey Olcott made his annual visit to the Grand 8-14 and played to capacity audiences, as usual. The star is just as pleasing as of old and his several songs won most enthusiastic applause. The supporting co. was in keeping with the general excellence of the entire production, forming a most happy combination. The play will remain for a second week, 15-21.

The Woodward Stock put on the Fourth Estate at the Auditorium 8-14 and found a ready welcome. Austin Webb made a distinct impression in the role of the newspaper editor, Brand, while Downin as Judith shared honors with him. Mention is also due Henry Crosby, Herbert Delmore, Forest Dawley, John J. Flanagan, Emma Campbell and Virginia Perry for well played parts. The play was staged with great care. The newspaper office setting being a feature. William Grew Stock co. in Girls 15-21.

The first story of the recent Mexican revolution to reach our city in dramatic form was A Purge from Justice, played at the Gillies 8-14. The play was a melodrama, of course, and the opportunities for stirring scenes and tense situations were not overlooked in any particular by the author. Evelyn Faber and Arthur De Voy headed a capable co. and were well received. Business was excellent through the week. Black Pett 15-21.

William H. Thompson in a sketch called The White Rabbit was the Orpheum headliner 8-14, pleasing immensely. Other acts were Dolan and Lehnart, Boehm's Athletic Girls, Dan Burke and the Wonder Girls, Patzy Doris, Albert Hole, Leibel and Butcher, and Nicky's Circus. The Orpheum bill included acts by Budd Snyder, Brown and Cooper, On a Rife Street, Marnee Brothers, Robinson and La Favor, and Adeline Frances, all pleasing.

Clark's Runaway Girls were the Gaiety attraction 8-14, leading to two big Sunday crowds. A co. of entertainers found the usual favor. Al. Reeves's Beauty Show 15-21.

The Bohemian Burlesques, with Andy Gardner and Ida Nicolai at their head, were the Century offering 8-14, pleasing to a very satisfactory co. business. Zai's Own co. 15-21.

Four Schaffer, formerly treasurer of the Tootle Theatre at St. Joseph, is the new assistant treasurer at the Shubert Theatre. Manager Earl Stewart still has E. S. Hanson as treasurer. The Empress has a new manager this season in Edwin R. Lane, while J. G. Quarles and Ted Allen, treasurer and assistant of last season, are still on duty.

ST. JOSEPH—TOOTLE (C. U. Philler): Madame Sherry 8: excellent co.: delighted full house. Marie Flynn, who is a great favorite here, made many new friends. Chauncey Olcott in Macusha 11. The Man from Home 12-15. **LYCEUM** (C. I. Philler): The Traveling Salesman 1-4: well presented by a good co.: pleased good business. The Denver Express 5-7 drew well. Daniel Boone on the Trail 8-11. The Girl from Sherry's 12-14.

FULTON—FRATTS (Gaw and Newland): Breckenridge Stock co. opened week 9 to crowded house, presenting Teddy O'Malley, The Politician, Home, Down Where the Cotton Blossoms Grow, The Man and the Girl, Land Me Five Skillings, and Ghosts. Dr. William Edgar Gell (lecture) 10. Rosary 20. Cannon (lecture) 27. **LAMAR**—OPERA HOUSE (W. R. Brooks): Breckenridge Stock co. Sept. 25-30: pleased good business. The Girl from Sherry's 17. **ITEM**: Creek 18. Girl from Eagle Ranch 17. **ITEM**: Creek 18. Girl from Eagle Ranch 17. **ITEM**: Creek 18. Girl from Eagle Ranch 17.

HANNIBAL—PARK (J. B. Price): Barriers Burned Away Sept. 25: pleased fair house. Cow and the Moon 26: good co.: big business. Merry Mary 20. Prince of the Night 22. **UNDER CANVAS**: Buffalo Bill 29: big business.

MOBERLY—HALLORAN'S (P. Halloran): Denver Express 11. Wizard of Wiseland 14. The Rosary 19. Pumpkin Husker 21. Prince of the Night 27: business good.

JEFFERSON CITY—JEFFERSON (Joe Goldman): Pictures and vandyville 9-14: good business. Henry Woodruff 24.

DE SOTO—JEFFERSON (F. R. Dean): Millionaire Tramp 6. The Macks 9-11.

MONTANA.

BUTTE—BROADWAY (James K. Haslett): Henry Miller Sept. 20. Sam Bernard 2: both greeted big house. Third Degree 7. **NEW EMPIRE** (A. B. Sasman): Fisher Stock co. in The Devil 8-14.

NEBRASKA.

OMAHA.

Chauncey Olcott Popular Here as Elsewhere—William Dodge at the Boyd.

At the Brandeis's Chauncey Olcott and his well-balanced co. opened for two nights Oct. 8, and were greeted by great houses. The Traveling Salesman 7 repeated its former success: playing to excellent business. The Fortune Hunter opened for three nights, 8-11, to an excellent

house. Kyrie Bellow 13, 14. Girl of My Dreams 15-18. Henry Miller 22, 23.

William Dodge in The Man from Home 12, 13 at the Boyd, with The Chocolate Soldier underlined.

The Orpheum is playing to the usual large audiences twice daily. The attraction for week of 8 being: Yasha Kawa, Japanese Lady Foot Juggler, the Dandies, Wilson and Wilson, Gorion Eldred and Dr. Ludwig Wallner, the world famous Lieder singer; Fay, Two Colors and Fay, M. Nederveld's Simian Jockey.

Al. Reeves's Beauty Show is the bill at the Gaiety, and business could not well be better. The house is pretty well sold out every evening. Manager Johnson has The Jersey Lilies week of 15.

Zallah is the offering at the Krus, and the burlesque is apparently a popular one. Pat White and co. week of 15.

The bill at the American is The Widow's Might, with The Three of Us underlined.

Charles Withers joined The Fortune Hunter co. here.

FAIRBURY—OPERA HOUSE (F. L. Bain): Season opened with The Wolf Sept. 22: good performance: fair business. James Boys 26, 27: fair business. The Aviator 11. Girl from Sherry's 15. **ITEM**: The Wizard of Wiseland Nov. 1.

BROKEN BOW—OPERA HOUSE (B. C. Empfield): Under the Harvest Moon Sept. 29 failed to satisfy good business. A Chinese Puzzle 8 delighted fair attendance. Lecture Course No. 10.

NORFOLK—AUDITORIUM (M. W. Jencks): Henry Woodruff Sept. 28: delighted capacity house. As Told in the Hills 30: fair business.

BEATRICE—PADDOCK (O. P. Fulton): The Wolf Sept. 21: pleased. The Aviator 10. McFadden's Flats 19. Gaze County Fair 3-6.

LINCOLN—OLIVER (F. C. Zehrung): Nordica 2: capacity. Madame Sherry 5: pleased very good business.

NEVADA

RENO—MAJESTIC (Arthur J. Ayresworth): H. B. Warner in Alias Jimmy Valentine Sept. 30: excellent co.: S. R. O. Harold-Dorn-Ross in concert 8. Nordica 7. Harry Corson Clarke 8. The Campus 14.

NEW HAMPSHIRE.

CLAREMONT—OPERA HOUSE (H. T. Eaton): Kates and Phelan Musical co. 5-7: medium audiences: very good co. Plays: A Knight for a Day, Girls Will Be Girls, The Gipsy, The Man, and The Runaways.

DOVER—CITY OPERA HOUSE (Corson and King): Madame X 7: pleased best house of the season. Phelan Musical Comedy co. 12-14 opened to fair business in The Gipsybread Man: good co. and performance. Naughty Marietta 19. Spendthrift 21.

BERLIN—ALBERT (Albert Crotesau): The Witching Hour 8: good, to fair house. Madame X 15.

PORTSMOUTH—THEATRE (F. W. Hartford): Madame X 6.

NEW JERSEY.

NEWARK.

Two New Houses Opened Same Night—No Lack of Attractions Here.

The opening of Siegfried Leachner's beautiful Symphony Auditorium 9 marked the beginning of a series of musical treats that are in store for the Newark public. The opening concert was devoted to the compositions of Americans, executed by Americans. The Auditorium, which seats about 2,000, was nearly filled at all these concerts. Mary Garden 26.

Mayor Jacob Haussling pressed the button which signaled for the curtain to rise in the new Orpheum Theatre 9. The Corse Parson Stock co., with all the Summer favorites, presented The Lairs. It was a gala night and everybody seemed in best of spirits. Corse Parson was there and delivered his little speech. Ben Wilson was the first to appear and it took fully five minutes for the applause to subside. Then came the charming little Jessie McAllister: she, too, received much deserved applause. As each member of the co. appeared the play was stopped for a few minutes so the audience could give vent to their appreciation. Mabel Brownell, whom we did not expect to return so soon, received a hearty reception, and it was so with Clifford Storey and Harry Roach, and Bobby Livingston, Richard Vanderbilt, and Virginia Wilson, who have small bits, were kindly remembered. John Dillon, who was loaned by the Leon Louis Hall co. for the week, made a favorable impression, and it is hoped Mr. Dillon may see fit to remain in Newark at the Sterritt deservies much credit for excellent work as stage director, also for clever acting. Sadie Radcliffe, Belle Darcy, and Mrs. Sterritt were warmly received. Hundreds were turned away, and from the advance sale it looks as though the Parson co. will repeat their last Summer's success. The Squaw Man 10. Wild 23. Forty-five Minutes from Broadway 30.

The Old Homestead was given at the Newark 9-14 to crowded houses. A Fool There Was 16-21.

Amelia Bingham and co. scored at Proctor's 9-14. Others on the bill were Barnes and Crawford, Belle Blandie, George Austin Moore and Cordella Haager, Laneton Lucier, Lane and O'Donnell, McGrath and Pace, Colonel Moore. Good programme and attendance.

The Bohemian Show at the Gaiety 9-14 turned them away.

The Smart Set crowded the Columbia 9-14. S. H. Dudley and a clever co. presented Dr. Rans from Boston.

The Locusts were presented La Straza Barbers at the Arcade 9-14. The cast included Ralph Campbell, George Turner, Albert Findley, Donald Harold, Nina Turner, Violet Turner, Claudia Sterling, and Mrs. Donald Harold. Next week will be last of the stock co., as Manager Mumford has decided to change the roller and devote the house to motion pictures.

GEORGE S. APPLEGATE.

JERSEY CITY.

Richard Jose in Silver Threads Well Received—The Orpheum Still Dark.

Richard J. Jose made his first stellar appearance at the Majestic 9-14, presenting Silver Threads to good business. It is a neat little play, with very little for the star to do outside of singing three songs, but the support-

ing co. is an excellent one. Mr. Jose's contralto voice is heard to advantage and he was liberally applauded. The leading woman, Anne Hollinger, is excellent. L. Blandin as the stern father was fine. Ruth Hayes was very good as the younger daughter. Mai Wells as the eccentric old woman was most competent. John A. Mieson as the villain was all to the good. W. D. Stone had the comedy part, and he took good care of it. William Reifeld as the young lover was well liked. Mort Weinstein led the orchestra and played the organ on the stage. The scenery and mountings were immense. Fluke O'Hara in Love's Young Dream 16-21. The Old Homestead 23-28.

The Orpheum Theatre still remains dark. Nobody about the house seems to know what is on the carpet for the future there. William D. Waldron, who has been treasurer here since the house first opened, takes charge of the box office at the Ambush Theatre, Brooklyn, 18, when the Louis Leon Hall Stock co. commences its season there. Mr. Waldron made many friends here by his affability and his genial mug will be missed by many of the patrons.

The Ancient Order of Hibernians has bought up the entire house for the first performance of Fluke O'Hara at the Majestic Theatre 16.

Clara Joel, of this city, is playing the title role in the Southern Girl in The Taxi co. Her husband, Jack Dillon, the ex-baseball player, is manager of the same attraction.

The Cherry Blossom co. came to the Bon Ton 9-14 to fine business. Jack Perry is the principal comedian, assisted by Charles Collins, Catherine Lingard, Lillian Perry, Nicholas De Paul, Frank Dolson, Ethel Hall, and George Payne. The Parisian Art Studios are a feature.

The Ducklings 16-21.

Jimmie Eddie, a well-known illusionist of this city, is a member of the Ducklings co., which comes to the Bon Ton 16-21. His many friends are arranging a theatre party as a compliment to him during his stay here, to be followed with a supper.

WALTER C. SMITH.

HOBOKEN.

Good Work by the Vale Stock Company—A New Play by Travers Vale.

The Vale Stock co. presented Divorçons 9-14 at the Gaiety. Louise Vale was seen to advantage and the new leading man, Henry Hall, made a most favorable impression. Special mention should be made of the clever work by Bernard McCreary, who played much of a light part. The Thief 16-21, with two special matinees when Travers Vale's new play, To-day, will be seen for the first time on any stage.

The Otto Brothers in The Honeymoon Girls played the Empire 9-14 and offered good entertainment.

BURLINGTON—AUDITORIUM (Charles M. Lanning): Henrietta Crossman, supported by an admirable co., in The Real Thing 6. The Fuller Trio, the best hand balancers seen locally, headlined the vaudeville and picture bill 7: good business. Seven Days 11, presented by a co. equally as attractive, last night, delighted a good-sized audience. The Tramp and the Girl 16.

ELIZABETH—PROCTOR'S (F. Thompson): George E. Austin and co., Shaw and Everts, Quigg and Nickerson, Mr. and Mrs. Allison, and Mrs. MacGregor, Percy Sisters, Allison and Corinne Breton, Le Mare, Quail and Blaise, Grace Freeman, and Lorimer, Johnstone and co. 9-14: packed houses entire week.

UNION HILL—HUDSON: The bill 9-14 offered Jack Smith and his Nine Dark Knights, a good musical novelty: Lyons and Tosco, Dick Collins and co., James Francis, Doolley, Reed Bros., Barr and co., and Oliver, Harding, Arthur Conrad, and the Moser Sisters.

NEW YORK.

BUFFALO.

Edith Helena Cordially Received—Mutt and Jeff Broke All Records at the Lyric.

Frank Deahon, in The Beauty Spot, Oct. 9-11, drew fairly good audiences to the Star, and was ably supported by Stella Thomas and large, capable co.

Aborn English Grand Opera co. was the attraction at the Lyric 9-14. Business was good and the co. made a decided success. Edith Helena is a great favorite and was cordially received.

Mutt and Jeff broke all records at the Lyric 9-14, the house being packed to suffocation at every performance.

At Shea's 9-14, Simone DeBerry, Fields and Lewis, Four Edwards, Will Dillon, Spessell Bros. and co., J. C. Nugent and co., Foleen Sisters, Harvey DeVora Trio, Kinetograph, Morton and Moore in The Merry Whirl were at the Garden 9-14.

New Century Girls with Tom McEae and Lydia Josp were at the Lafayette 9-14.

ALBANY—HARMANUS BLECKER HALL (Edward M. Hart, res. mgr.): The Chocolate Soldier 9, 10, as on its previous engagements here, was warmly received by crowded houses. The leading roles were admirably sustained by Lillian Poll, Lottie Gale, Ron Berger, Charles Purcell, and Henry Coote. The Yiddish Players in Mirele Effros gave a creditable performance 11. The co. was headed by Madame Esther Kaminsky and Max Rosenthal. Aborn English Opera co. in The Bohemian Girl 12-14. Stetson's U. T. C. 15. The Imperial Troupe of Russian Dancers 20. Henrietta Crossman 23, 24. Harry Lauder 25. **EMPIRE** (James H. Rhodes, res. mgr.): The Bon Tons 5-7: pleased packed houses. Queens of the Jardin de Paris 9-11 provided an entertaining performance, and attracted crowded houses. Harry Koller and Al K. Hall, the elongated dancer and comedian, were the prominent features. Bowery Burlesques 12-14. Social Maids 16-18. Vanity Fair 19-21. **GAITEY** (Oliver H. Stave): Town Talk Burlesques with athletic features, served to draw full capacity business 9-14. **ITEMS**: Edward M. Hart, manager of the Hall, announces that Lew Fields's newest production, The Wife Hunters, will probably have its premiere performance here Oct. 26, 27. Ruth Deese, of New York city, delivered a lecture here on the subject of "The Moving Picture Show." The lecture was illustrated by educational motion pictures and was a unique entertainment. Mrs. Deese was the guest of prominent society people during her stay in town. The Robbers of Bohemia, a drama by Schiller, was nicely produced 12 by the Parini Italian Dramatic Association, of this city. The Albany Grand Theatre Co., with offices in New York city, filed articles of incorporation with the Secretary of State at Albany 16. It has a capital of \$10,000 and the directors are Max Sniegel, Charles Robinson, and Thomas F. McMahon, all of New York city. The objects of the co. are to erect, conduct and maintain

theatres and present theatrical and other performances. This enterprise is formed, it is understood, to acquire the undivided Glenside Theatre in this city. GEORGE W. HERRICK.

WATERTOWN—CITY OPERA HOUSE (M. Scott Maitrow): The Newlywed 8. Manager Maitrow bought the attraction, and through excellent press work did the largest business in twenty-six years, gallery to pit, and S. R. O. to the fire limits. At the Old Cross Roads 7: very good business and pleasing co.—LYRIC (J. E. Lewis): Billy De Crotesau Moore Musical Comedy co. in tabloid musical comedy 2: seemed to hit the spot. **EMPIRE** (S. L. Oswald): Sharper Theatre co. in Madame Satan and Oister Joe: played to packed houses 2-7. Pussie Mae Lester exceedingly good character worker. **ITEM**: The Municipal Improvement League elected Dr. De Lancy H. Armstrong president at a recent meeting. His well known in theatrical circles. An indoor extravaganza circus carnival is contemplated Thanksgiving week for benefit of Children's Playgrounds. His selection to this office portends increased activity in park amusement circles in this locality. DON HOLBROOK.

ELMIRA—LYCEUM (Lee Norton): The Girl Who Dared 7 canceled. Kinemacolor pictures 9-11: good houses: pleased. The Three Romances 13. At the Old Cross Roads 19. Imperial Russian Court Ballets Orchestra 20. **MOZART** (G. W. Middleton): The Stanford and Western Players offered The City 9-14 to large business, and added to the favorable impression made during the opening week. Edward Keane gave a splendid commendation. Before and after applause without stint. Brandon Evans was adequate, and Emily Smiley did clever work. Edward Haverly was good, and Hugh Reticker pleased. Margaret Field, Maurice Stanford, Beatrice Dauncourt, Mabel Reed, and Ernest H. Sinclair won commendation. Before and after 16-21. **ITEMS**: Lawrence J. Anhalt, of this city, recently representing the Shuberts in the management of the Adelphi Theatre, Philadelphia, has resigned and assumed the management of May Irwin—Professor Tom Kershaw has been made musical director at the Shubert.

J. MAXWELL BEERS.

SCHENECTADY—VAN CURLER (Charles G. McDonald): The Confession 6, 7: three performances: fair-sized and appreciative audiences. The leading roles are well placed, being handled by Mortimer Snow, John Carlson, and Elsie Williams. The Wolf 19 drew large houses. Madame Pilar Morin in L'Enfant Prodigue and A Romance of Japan 12. The Town Marshal 13. 14. The Witching Hour 16. Forty-five Minutes from Broadway 17. Henrietta Crossman in The Real Thing 20. **MOHAWK** (J. A. G. G. G.): Ben Welch's Burlesques 5-7: scored an emphatic hit and delighted full capacity houses. The co. is unusually strong in male principals, being headed by Ben Welch, Lew Kelly, Lon Hascall, and Vic Cassmore. Bowery Burlesques 9-11 drew usual big houses. The Town Marshal 12, 13, 14, and Lizzie Freigh are featured. Queens of Jardin de Paris 12-14. Vanity Fair 16-18. Social Maids 19-21. Merry Whirl 23-25.

NAT SAHR.

ROCHESTER—LYCEUM (M. E. Wolff): With a cast of undeniable cleverness, The Pink Lady was presented to a large and appreciative audience. With Alma Francis, Georgia Harvey, Tom Waters, Wallace McCutcheon, Jed Prouty and others a pleasing entertainment was given. Excuse Me 16-18. Alma, Where Do You Live? 19-21. **BAKER** (F. G. Parry): With very few changes since seen here some time ago, Ed. Parry and their Baby proved as entertaining as ever 9-14. James Rosen still plays the Baby, and with D. L. Don as Adolph the action never lags. At the Mercy of Tiberius 16-18. Billy Van 19-21. **OKOK'S** (W. Munro): The High School Girls 9-14 offered two amusing farces. Some really good work is done by Dale Wilson, Mark Adams, and Fred Reese. **CORINTHIAN** (F. Strauss): A two-act musical comedy entitled Suffering Safragettes was given by the Bowman Brothers co. 9-14. E. G. ZIMMER.

SYRACUSE—EMPIRE (F. Gage): Billie Burke: The Runaway 6, 7: good business. The Three Romances 9-11 to good-sized houses: promises a success when whipped into shape. Fred Walton, Fred Lenox, Georgia Calme, Ethel Cadman, and our own William Danforth were all prominent. Frank De Shon in The Beauty Spot 12. A Million 13, 14. Alma, Where Do You Live? 16-18. Mrs. Fluke 19-21. **WETTING** (John L. Kerr): Fritz Scheff in The Duchess 6, 7 to fair business. Pomander Walk 9-11, dainty and delicious, was enthusiastically received by good-sized audiences. John Mason in Ar Man Thinka 12-14. De Pachen Concert 17. **BARTABLE** (S. Bartable): Bonita in The Real Girl attracted well 5-7. The Night Riders to topheavy business 9-11. At the Old Cross Roads 12-14. Billy B. Van 16-18. At the Mercy of Tiberius 19-21. E. A. BRIDGMAN.

STAPLETON—E. L. RICHMOND (W. Watson): The Richmond Stock co. in The Merry Jane's Pate 9-14. Homer Barton as Hiram Perkins gave a delightful performance. Blanche Shirley as Portia Perkins acquitted herself with great credit. As Lucille Perkins, Sophie Allen was very pleasing. As Mary Jane, Verne Sheridan was exceptionally good and immediately won her way into the hearts of the audience. Elizabeth Brook as Ivy Wilcox was appreciated, as was Emily Le Fevre as Miss Faxon. Norman Wendell as Home Preston looked and acted the part. DeWitt Sewing as Line Wilkins pleased. Douglas Graves, Richard NeSmith, Campbell Travers, Richard Clarke, Leonard Lewis, and Horace Ouderdonk completed the cast and were very good in their respective parts.

JOHNSTOWN—GRAND (J. A. Collin): Stetson's U. T. C. Sept. 21: fair co. and performance: fair business. The Gamblers 22: excellent production: large and well-pleased audience: honors equally divided between Mabel Brownell, Wright Huntington, and Willis Granger. Mutt and Jeff 26 amused large audience. Lyman H. Howe 27 drew packed house. At the Old Cross Roads 12: fair: very good business. A Day at the Ranch 4. (local) capacity audiences and pleased. Austin Flood pictures 10. Madame Pilar Morin 13. The Town Marshal 16. The Blue Mouse 17. Over Night 20. Forty-five Minutes from Broadway 23. Eugene V. Debs (Lecture) 24. Baby Mine 30. Our New Minister Nov. 7.

ROME—LYRIC (C. R. Edwards): The Howell-Kelth Stock co. closed a five-nights' engagement 7. Plays: Dawn of Freedom, Don't Tell My Wife, Day of Judgment, and In the Rockies: business poor. The Fortune Hunter 4: excellent, to good business. The Runaway 8: opened 9 to big house, and gave the best satisfaction: best stock co. yet out on here. Plays: Madame Satan, A Ragged Hero, The Girl from the West, Under Arizona Skies, and Oister Joe. The Beauty Spot 14.

COBES—PROCTOR'S: Vanderville 9-14 to large business. **MAJESTIC**: Under the management opened with Campbell's Metropolitan Stock co., to good business in Home Time 9, and Little Church Around the Corner 10 to good busi-

MONKS WIN RIGHT TO CHARTREUSE

United States Supreme Court Favors Carthusian Order in Fight to Protect Secret of Its Liqueur.

By a decision of the United States Supreme Court the Carthusian monks who make the celebrated liqueur known as Chartreuse, have won their fight against the Cusenier Company, a New York corporation, to prevent the latter from using the trade-mark and other indicia of the monks' product in the sale of a similar cordial in this country. The Cusenier Company acts as agent for the French liquidator, Mons. Henri Lecontier, appointed by the French court to take possession of the property of the monks in France under the Associations act of 1901.

Following the forcible removal from their monastery, near Voiron, in the Department of Isere, in France, the monks took their liqueur manufacturing secret with them and set up a factory in Tarragona, in Spain, and there have continued to manufacture the cordial, importing from France such herbs as were needed for the purpose.

The French liquidator, it is alleged, undertook to make a cordial identical with or closely resembling the monks' product.

In about all substantial details the claims of the monks have been upheld, except that the defendant company has not been held in contempt. Justice Hughes wrote the decision. The jurisdiction of the Circuit Court was upheld. It was also set forth that the monks' nonuse of the trade-mark did not constitute abandonment and that the French law affecting it could not have any extra-territorial effect as far as this country was concerned, and that the monks have an exclusive right to the use of the word Chartreuse in the sale of their product in the United States.—*New York Herald*, June 30, 1911.

ness. The Girl from Bohemia 12. Forty-five minutes from Broadway 14.—ITEMS: The Mastic has been entirely renovated and another gallery added. A prosperous season is looked for.

BINGHAMTON.—STONE OPERA HOUSE (O. S. Hathaway): The Newweds and Their Baby 8; fair performance and business. The Gamblers 7; well received by large audience. Whitehead-Strassus Stock co. 9-15 drew well; good satisfaction. The Three Romances 12; very large and enthusiastic audience. Georgia Caine, Shirley Kellogg, Ethel Cadman, and Fred Walton deserve special mention.

NEWARK.—SHERMAN OPERA HOUSE (S. P. Sherman): The Stockford Players 16-21 (omitting 20) in A Royal Prisoner, Sweet Clover, A Yankee Doodle Boy, Her Irish Cousin, Fun on the Mary Jane, and Two Orphans. Midnight in Chinatown 17 canceled. Hubert Hunzarian Quintette 20. Town Marshal 27. Baby Mine Nov. 9.

PENN YAN.—SAMPSON (C. H. Sisson): Whitehead-Strassus co. 2-7; record-breaking business. The Gamblers 11; capacity; excellent satisfaction. Wright Huntington, Willis Granger, William Lambert, and Maria Ottomades deserve special mention. At the Old Cross Roads 21. Blue Moon 27. Witching Hour 31.

AUBURN.—BURTIS AUDITORIUM (J. N. Ross): Cat and Fiddle 13; good house. Alma. Where Do You Live? 14; excellent business.—**JEFFERSON** (J. M. Brennan): Confession 16. Madame Butterfly 18.—**BURTIS GRAND** (J. N. Ross): On account of poor business Royal Comic Opera co. closed engagement.

PALMYRA.—OPERA HOUSE (H. L. Averill): De Rue Brothers' Minstrels turned people away Sept. 20-30. The Turning Point 20.—ITEM: The De Rue Brothers broke all records for a popular priced attraction at this theatre and turned over two hundred people away.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett): Midnight in Chinatown Sept. 28; fair audience. Howe's Pictures 9; delighted capacity. The Turning Point 13. The Town Marshal 23.—ITEM: John B. Willis co. booked 10-15 failed to appear.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters): Three Twins 8; good co. and business. The Top o' the World 9; fair attraction; good business. His Honor the Mayor 13. My Cinderella Girl 17. Robert B. Mantell in King Lear 18. The Gamblers 19.

GENEVA.—SMITH (P. K. Hardison): Fortune Hunter 5; well received by good house. Gamblers 10; good-sized audience; well pleased. Beauty Spot 13. Madame Pilar Morin 14. Confession 17. Turning Point 18. Henrietta Crossman 25. Blue Moon 26.

LYONS.—MEMORIAL (Burt C. Ohmann): Walden, magician, 6; pleased fair house. Mae La Porte Stock co. 9-14 opened to S. R. O.; presenting Just Plain Mary; general satisfaction. Turning Point 19. Blue Moon 25. Forty-five minutes from Broadway 30.

ONWENTA.—THEATRE (George N. Roberts): The Gamblers Sept. 27; excellent co.; pleased a well filled house. The Musical Saxons in A Day at a Military Post 5-7; business good.

Hugh Fay and co. in Little Miss Kut-Up 9-11 scored a hit.

PLATTSBURGH.—THEATRE (M. H. Parrish): Forty-five minutes from Broadway 9; pleased fair-sized audience. Alma 10; enthusiastically received; co. good. Phil Ott's Comedians 16-18.

WALDEN.—DIDSBURY (C. R. Didsbury): Charles K. Champlin closed Sept. 25-30 with The Reformer, Hello Bill, The Runaway Wife, and Shore Acres to S. R. O. Baby Mine 5; good co. and business.

SARATOGA SPRINGS.—BROADWAY (M. E. Haase): Forty-five minutes from Broadway 12. The Cat and the Middle 15. The Witching Hour has changed from 17 to 21. Baby Mine 26.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Forty-five minutes from Broadway 10; fine attraction; excellent business. Girl from Bohemia 15. Cat and the Fiddle 19. Madame X 27.

ITHACA.—LYCUM (C. M. Southwell): Lyman H. Howe's pictures 6. 7. Bob's Sister 10. A Million 12. Madame Pilar Morin 17. Balalaika Orchestra 21.

KINGSTON.—OPERA HOUSE (C. V. DuBoise): Baby Mine 4; fine co. and house. The Fair Co-Ed 7; fine co. and business. U. T. C. 11. Night Riders 14.

GLENS FALLS.—EMPIRE (E. J. Lynch): Forty-five minutes from Broadway 11; excellent business; co. pleased. The Girl from Bohemia 14. Witching Hour 18.

CORNING.—THEATRE (H. F. Tutthill): At the Old Cross Roads 20. The Confession 21. Wolf 25. Blue Moon 26.

WELLSVILLE.—BALDWIN (Inter-State Amusement co.): His Honor the Mayor 4; to fair business; pleased.

HORNELL.—SHATTUCK (Charles S. Smith): A Day at a Military Post 7 drew fair audience. The Gamblers 19.

NEWBURGH.—ACADEMY (Fred M. Taylor): Baby Mine 7; good business; pleasing performance. U. T. C. 14. Helen Grayce co. 16-21.

NORTH CAROLINA.

HENDERSON.—GRAND (J. S. Posthress): The Clansman 3; good; to fair house. Creator's Band (matinee) 4; good; to small house. Coburn's Minstrels 6; good; to well-pleased audience. Frederick the Great 7; fair; to small house. Private Secretary 9. Girl in the Taxi 10.

WINSTON-SALEM.—ELKS AUDITORIUM (S. A. Schless): Coburn's Minstrels 3; fair. The Gamblers 4; good co. and business. Dandy Dixie Minstrels 5; fair. Thomas Jefferson in Rio Van Winkle 7; fair audience and well pleased. Mutt and Jeff 9; fair; largest house this season.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. B. Hixling): The Clansman 5; fair co.; light business. Creator and his Band 6; excellent; to fair house. The Girl and the Tramp 7; poor; business light. Coburn's Minstrels 13. The White Sister 14.

NORTH DAKOTA.

WAMPETON.—OPERA HOUSE (M. C. Kellogg): The Servant in the House 5; excellent performance; fair business.

DICKINSON.—OPERA HOUSE (Reichert and Ray): Jeanne Towler in The White Sister 9; fine; to packed house.

OHIO.

COLUMBUS.

Roster of the Southern Theatre Stock Company—The Broadway to Reopen.

With The Mills of the Gods the Southern Theatre Stock co. entered upon their third successful week 9-14. Augustus Phillips, leading man, was better than in Brother Officers or The Chaperon, the first two plays offered, and pleased mightily. Sue Van Duser, leading woman, was also very good. The work of Mr. Poland and Wm. Garwood was notable for excellence. The complete roster of the co. which as yet has not appeared in this column is: Augustus Phillips, Sue Van Duser, Charles White, Edward Poland, William Garwood, Frederick Webber, Lola Howell, Adelaide Overholt, Alice Hiker, Nance Naylor, and Harry O. Stubbs, director. Mr. Stubbs has been quite successful in the conduct of the Olentangy Park Stock in the past two seasons. J. W. and W. J. Dusenberry, owners of Olentangy Park, are the new lessees of the Southern and also own the new stock co. They succeeded to the control of the Southern upon the expiration of the lease of the Valentine co. which has secured the new Hartman, Orin G. Williams treasurer. Guy Purcell is assistant treasurer. All three men are very popular and their selection has met with universal approval.

Keith's offers one of the greatest beauty shows of the season in the bill week of 9. Fuchett's Flying Ballet, Madden and Fitzpatrick, Frank Milton and the DeLong Sisters, Rita Gould, Nonette, Ralph Moore, and Nae St. Clair, The Flying Martins, John C. Rice and Sally Cohen, and the latter, by the way, simply took the house by storm. Manager Prosser is certainly keeping the S.R.O. sign working.

The Broadway, James and Murphy, managers, has at last announced their opening date for the first week in November. After long months of litigation all difficulties have been straightened out and the unique little house will play family vaudeville and will, no doubt, make good.

Baby Mine, Mother, and The Piper, are booked for the Colonial week of 9. Baby Mine with Marguerite Clark and Walter Jones drew capacity business.

The Convict's Daughter and Paid in Full 9-14 divided the week at the High Street, while vaudeville and pictures took the entire week at the Grand.

JOSEPH R. HAGUE.

CLEVELAND.

Presentation of Everywoman a Long-Looked-For Event—Thomas Wise in Uncle Sam.

The presentation of Everywoman Oct. 9-14 at the Colonial was the event of the season. Laura Nelson Hall, who has a host of friends in this city, headed the cast and was heartily greeted. Blanche Ring in The Wall Street Girl 16-21. Uncle Sam, a rip-roaring comedy, with Thomas

A. Wise and James Barrymore dividing the honors, was the attraction at the Euclid Avenue Opera House 9-14. Get-Rich-Quick Wallingford 16-21.

The Rosary was the bill at the Lyceum 9-14, followed by Ward and Vokes 16-21.

The Cleveland Players at the Cleveland presented The Wife 9-14, and Carmine 16-21.

WILLIAM CRATON.

CINCINNATI.

Interesting News for Lovers of Music—Grace George in Three Plays at the Lyric.

The German players at the Grand offered Lehar's new opera Der Graf von Luxemburg Oct. 8. The occasion also afforded the introduction of the new members of the co. Antoinette Heis and Hans Martin. A capacity house was on hand and enthusiastically applauded the performance. Thais followed 9 and drew packed houses. Constance Collier in the title role, Tyrone Power, Julian L. Estrange, and a well-balanced co. furnished adequate support. Bobbie Barry in The Girl in the Taxi 15.

Grace George was seen at the Lyric in Just to Get Married 8-10; Much Ado About Nothing 11-13, and The Earth 14. Business good.

The Aborn English Grand Opera co. with Louis Kreidler, Louise Le Baron, and Domenico Russo at the Lyric 15-21 had a large advance sale of seats.

B. F. Keith's Columbia enjoyed capacity business with The Top o' the World Dancers. James O'Neill co. in a condensed version of Monte Cristo will follow.

The bill at the Walnut was Salvation Nell 8-14 with Paid in Full 15-21.

The Little Girl that He Forgot 8-14 was the offering at Heuch's.

The Orpheum opened with an excellent stock co. Oct. 10 and at the same time the Orpheum Winter Garden offered the initial cabaret concert. The Winter Garden will be operated in connection with the theatre.

Leonid Stokowski, director of the Cincinnati Symphony Orchestra, and his wife, are expected to arrive in this city about Oct. 1. Their first concert will be given at Hamilton, Nov. 16. Elgar's Second Symphony will be rendered for the first time in this city Nov. 17-18. Madame Hapold will be first soloist this year. Oscar H. Hawley is business manager of the organization.

URBANA.—CLIFFORD (Edward Hurlinger): The Corn Minstrels (local) 8, 9; drew packed houses. Lou Hovey, Dr. Craig, Marion Todd, and Charles Leaming went big on the ends. The Chorus Lady Coming.—**OPHEUM**: ITEM: Mrs. Frank Reifender has purchased the interests of her partner, Charles Holding, and will manage it alone in the future.—**LYRIC** (Hovey and Snodgrass) and **WONDERLAND** (Harry Glick): Drawing fine. Fabio De Vaudrey is visiting in the city. Clella Middleton, who has been singing at the various picture houses, has gone to Middletown, O., to visit.

WILLIAM H. MCGOWN.

EVANESVILLE.—WELLES (W. S. Canby): The Family 10; fair co.; poor business. The Chorus Lady 17. The Aborn Opera co. in The Bohemian Girl 20.—ITEMS: Speed will be the Thanksgiving offering at the Welles.—**FORBES ROBERTSON** in The Panning of the Thirty Paces Back is booked for Nov. 8.—**MANAGER**: Gunning, of the Welles, has been notified that the Schults Theatre will open Oct. 30 by Charles A. Taylor's co. in melodrama stock.—Mrs. Dudley, a dramatic reader, of Chicago, will give a course of dramatic readings including old morality plays and the modern drama.

LAURA B. POE.

AKRON.—COLONIAL (E. M. Stanley, manager): Get-Rich-Quick Wallingford Sept. 28; excellent; to large house. Montgomery and Stone in The Old Town 6; pleased large business.—**GRAND** (O. S. Elster, manager): Quincy Adams Sawyer 30; satisfied good business. The Family 2-4 drew well and pleased. The Gamblers 5; fair business. The Goose Girl 7; very fair attendance and production. Norman Hackett in Satan Sanderson 9-11; delighted good numbers. Bonita 12-14. 15. Down Back 16. The Cowboy and the Thief 18-20. Robert Mantell in Merchant of Venice and King Lear 21. Ward and Vokes in The Trouble Makers 23-25. Salvation Nell 26-28. The Three Twins 30-Nov. 1.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): Kibbles U. T. C. 6; fair business. Grace George in Just to Get Married 5. Miss George was fine and her support was all that could be desired, and the play pleased fair attendance. Montgomery and Stone in The Old Town 9; enthusiastically received by a fair-sized audience. Little Miss Fix-It 10; canceled on account of Miss Bayes' throat trouble. The Neighbor's Wife 12. Rock of Ages 13, 14. William Hawtry in Dear Old Billy 15. Madame Nasimova 16.—**COLUMBIA** (Sun Amusement Co.): Quincy Adams Sawyer 10; well received by a very large house. Three Twins 18.

DAYTON.—VICTORIA (William Sander): Montgomery and Stone in The Old Town 9; fine; capacity. Nora Bayes and Jack Norworth in Little Miss Fix-It 11 canceled owing to illness of Miss Bayes, who was rushed to Chicago for operation on throat; house had been sold out. The Neighbor's Wife 13, 14. William Hawtry in Dear Old Billy 16. Nasimova in The Other Mary 20. Girl in the Taxi 24.—**NATIONAL** (Gill Burrows): Begonia Poynter 5-7; excellent; to good houses. Rock of Ages 9-11; fair; light business. Paid in Full 12-14. Salvation Nell 16-18.

BELLEFONTAINE.—GRAND (C. V. Smith): Edythe Clemens Vanderville co. Sept. 25-27; pleased good business. The Girl and the Prince 2 to excellent business. Monte Carlo Girls Brigade co. 3; pleased large male audience. John Lawrence Stock co. 9-14. Moulin Rouge Girls Brigade Stock co. 9-14. Burned Away 19. Three Twins 30. Madame Sherry Nov. 11.—ITEMS: Several from here saw The Old Town in Lima 11.—W. H. McGown, Minnion correspondent at Urbana, visited here 11.

YOUNGSTOWN.—GRAND (Joseph E. Shagrin): The Family 5-7; good co.; good house. Bonita in The Real Girl 9-11; fair co.; to good houses. Norman Hackett in Satan Sanderson 12-14. Thomas E. Shea 16-21. Salvation Nell 23-25. Ward and Vokes 26-28.—**PARK** (L. B. Cool): Montgomery and Stone in The Old Town 5; good co.; pleased packed house. The Imperial Russian Ballet Orchestra 16.

CARROLLTON.—NEW GRAND (P. E. Kemmerer): The High Flyers 6; packed and pleased house. Finnean's Honeycomb 26 canceled. Mae La Porte Stock co. opened 9-14 with Just Plain Mary and Her Lord and Master to packed houses. Other bills: Dorothy Vernon of Haddon Hall. The Girl Fatsy. The Master Weaver. Miss Petticoat. All of a Sudden Peggy. and When Harris Are Young.

LIMA.—FAURTO OPERA HOUSE (L. H. Cunningham): Elsie Janis in The Slim Princess

YOUR FACE

Its Expression and Contour

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4; excellent co.; S. R. O. U. T. C. 5; fair co. and house. The Gamblers 7; strong co.; crowded house. Montgomery and Stone in The Old Town 11. 'Way Down East 12. The Top o' the World 13. When Woman Wins 14.

PIQUA.—MAY'S OPERA HOUSE (M. Shea): Keith Stock co. 9-14; opened to good business, playing His Last Dollar; good performance. Other plays: The Vindicator, The Paddler, Shore Acres, The Confession, Man's Man, etc.—ITEM: Specialties between acts of Keith Stock co. are worthy of mention.

PORTSMOUTH.—GRAND (Tyron and Taylor): Beverly of Granatark Sept. 28; pleased fair business. Finnean's Honeycomb 26 canceled. Homan Hearts 14. Chorus Lady 18. Metropolitan Concert co. 19. Madame Sherry 24.—**NEW SUN** (Mr. Lee): Business fair.

UPPER SANDUSKY.—AUDITORIUM (Hagenmoller and Gilman): Next Eng 5; excellent satisfaction; good house. Dolly Dimple Girls 11. Betty and the Baby 16. Chorus Lady Nov. 1.

DEFIANCE.—CITIZENS' OPERA HOUSE (R. W. Wortman): Barriers Burned Away 15. Ferdinand Graham Stock co. 25-28. Backdoor's Honeycomb Nov. 2. Chorus Lady 6. Madame Sherry 18.

CINCINNATI.—GRAND (Walker Roughtman): Cutter's Peck's Bad Boy Sept. 27; pleased S. R. O. The Chorus Lady 22. Jordan Dramatic co. 2-7; good co. and business. Dolly Dimple Girls 9. Will E. Culhane's Comedians 11.

BUYRUS.—OPERA HOUSE (W. F. Gerlach): Howe's pictures (suspense) King's Daugh-

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If your dinner distresses you, half a teaspoonful Horsford's Acid Phosphate in half a glass of water will give quick relief. Makes digestion natural and easy.

and Andrew Robson in Judy O'Hara 11, 12 (with matinee). Dorothy Dalton in The Girl from Sector's 14. The Red House, with E. O. Barnett, 20, 21. Sonja's Hand 21.—PRINCESS (Joe Arnold): New Huntington Stock co. in Steamboat Bill 14: good business and co.—IMPERIAL (William Ward): Alamo Girls in The Toy Shop 9-14: good business and co.

PALESTINE.—TEMPLE OPERA HOUSE (W. R. Swift): Smart Set co. in Major of New Town 7: excellent co.; good house; well pleased. The Man on the Case 8: fair co. Marie De Gaudery in The Dashing Widow 10.

CALVERT.—OPERA (J. P. Casimir): Smart Set Sept. 30; E. R. O. The Wolf 2: full house; poor satisfaction. Circle O Ranch 17. The Dashing Widow 25.—**UNDER CANYON**: Gentry Brothers 14.

WACO.—AUDITORIUM (Aaron Leakin): Girl in Train Sept. 30 pleased small house; counter attractions. Polly of the Circus 8: good co. and business.—**THEM**: Many good attractions booked.

BRENNHAM.—GRAND (Alex. Simon): Girl from Sector's 3 pleased good business. Smart Set 6: good co. and business. The Wolf 13. Dashing Widow 21. Third Degree Nov. 8.

BRYAN.—COLONIAL (Johnson and Lawrence): Smart Set Sept. 26: good co.; pleased E. R. O. The Wolf 28: good co. and business. Man on the Box 3: fair co. and house.

CLARKSVILLE.—THEATRE (H. E. T. R. B. Georgia Minstrels 5: good business.—**UNDER CANYON**: Haggenbeck and Wallace 4 pleased two big tents.

EL PASO.—THEATRE (Howard Fogg): Nat Goodwin in When We Were Twenty-one Sept. 27 pleased big house. The Barrier 8, 9.

SHERMAN.—OPERA HOUSE (A. B. Saul): The Down in Dixie Minstrels 6: light business; unsatisfactory.

UTAH.

OGDEN.—THEATRE (G. G. Barry): H. B. Warner in Alias Jimmy Valentine Sept. 30: one of season's best. The Havoc 2: fine performance; will be long remembered. Billy Clifford 8. Seven Days 15. Campus 19.—**GLOBE** (Joe Goss): Two Orphans 2-7 pleased best business of season.

LOGAN.—THATCHER OPERA HOUSE (H. E. Hatch): Corinne La Vaut and co. in Anita, Wife in Name Only, and Unequaled Match Sept. 28-29 pleased fair business. Florence Roberts in Jim the Penman 10. Baby Mine 28.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Forty-five Minutes from Broadway 6: good co.; pleased good business. Bernard King as Kid Burns deserves special mention. Madame X 18. Girl from Sector's 30 canceled.

WHITE RIVER JUNCTION.—GATES OPERA HOUSE (A. M. Hall): Madame X 13. Baby Mine 19. Goose Girl 26. Cat and Fiddle Nov. 2.

BARRE.—OPERA HOUSE (John R. Hoban): Alma 6: excellent attraction; deserved better house. Witching Hour 10 pleased big house. Baby Mine 30.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Alma, Where Do You Live? 9: excellent co.; good business.

WOODSTOCK.—MUSIC HALL (A. B. Morgan): Howe's pictures 10.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): Thomas Jefferson in Rip Van Winkle 6: pleased light business. Yiddish co. in The Sacrifice 7 to very light business. Sweet Sixteen 10, 11 canceled.—**BIJOU** (C. I. McKee): The Traitor 9-14 pleasing good business. Around the Clock 10-21.

PETERSBURG.—ACADEMY (Jack Craig): The Private Secretary 5: small house. The Girl in the Taxi 7: good, to fair house. The White Sister 10: small house; pleased. Seven Days 20. Arrival of Kitty 28.

ROANOKE.—ACADEMY (C. W. Beckner): Beverly of Grantland 7 (matinee): good performance to fair business. The Rosary 18. The Country Boy 19.

WASHINGTON.

SPOKANE.

Fine Attractions at the Auditorium—George McManus Earns a Medal.

Mrs. Emma Kamen and Emilio de Gogorza, assisted by Henri Gilles, were greeted by a capacity audience at a joint recital at the Auditorium Oct. 2. Florence Roberts, Thelma Bergen, and Theodore Roberts presented Jim the Penman, before large audiences. E. R. O. Sam Bernard and co. scored in He Came From Milwaukee 6-8. Louise Mink and Anna Wheaton and the pony ballet also were well received. The Third Degree 12, Richard Carle in Jumping Jupiter 18-19, Baby Mine 18-19. The White Sister 20, 21. Grace Van Stradford 22, 23. Sheehan Opera co. 24, 25. The Girl in the Taxi 26, 27. Mother 30, Nov. 1.

The Lawrence Players played large audiences at the American in Arizona 1-3. Jane Kelton was good as Bonita and Howard Russell scored as Tony. Del. R. Lawrence was seen to advantage as Denton, the role of Canby being essayed by Alf. T. Layne. The Girl and the Detective 8-14.

Mrs. M. L. Shirley, mother of Jessie Shirley, a stock actress widely known in the Northwest, who underwent an operation at Sacred Heart hospital in Spokane, Sept. 30, is reported to be recovering rapidly.

Spokane concert band and orchestra has been organized with the following: President, I. Applestein; vice-president, A. Peterson; secretary, L. Otis; treasurer, E. Davis; director, Professor B. L. Martin.

John W. Ramsey, abbot of the Friars' Club of New York, advises that 115 of America's most prominent actors will visit Spokane next spring playing several performances at the Auditorium Theatre on the trip of more than 8,000 miles. Twenty-seven cities are included in the itinerary.

James Evans has been engaged to stage a minstrel performance, to be given by four women's clubs of Spokane, in the Auditorium, Nov. 10. The title is The Queen of Bon Bon Land. In two reviews and four spectacles. Two hundred men and women will take part. George McManus, assistant stage manager of

the Jim, the Penman co., earned a medal the afternoon of 3, when he rescued S. A. Burton, private secretary to Theodore Roberts, co-star with Florence Roberts, from the whirlpool at the foot of the falls in the Spokane river. Burton had slipped in and was rendered unconscious by his head striking on a rock, and his body was whirling in the water when McManus plunged into the pool and saved him.

Sam Bernard, Mrs. Bernard, and their two children, Richard Roy and Anne, who are French maid, are making their initial tour of the Pacific Northwest and say they are enjoying themselves. While in Spokane 5-9 the family visited many points of interest in and near the city and toured the Spokane Valley to Hayden Lake, Idaho. The Creator may have made prettier garden spots, "but if he has I haven't seen them." W. S. McCREA.

SEATTLE.

Metropolitan Theatre Opened with Appropriate Ceremony—Gertrude Hoffmann at the Moore.

The last few years have marked the construction of number of fine theatres here, incidental to the rapid growth of the city. The Moore, the Alhambra, the Majestic (re-named the Empress), the Orpheum, and the Metropolitan have been built within a comparatively short period. The opening of the Metropolitan on Oct. 2 was the greatest event of the season. J. F. Douglas, of the Metropolitan Building co., was the first speaker at the initiatory ceremonies, and he was followed by John C. Higgins, president of the regents of the University of Washington, and Marc Kilow, of Klaw and Erlanger. As is usual on such occasions, a large audience was in attendance, and great enthusiasm prevailed. The theatre was built for Charles Frohman and Klaw and Erlanger by the Stone and Webster corporation. It has a seating capacity of 1,650. The exterior suggests compactness and proportion, as well as strength and beauty, the facade being a copy of the facade of the Palace of the Doges, Venice. A sum in excess of \$300,000 is stated to have been expended on the construction of this handsome edifice. Howells and Stokes, of New York, were the architects. Jumping Jupiter 2-7 was the initial offering, which was given a very artistic and satisfying presentation. Lean and Holbrook in Bright Eyes 8-14. Gertrude Hoffmann, supported by a large co. of graceful dancers, was the attraction at the Moore 1-4, and the attendance averaged good business. The next attraction was Mme. Emma Kamen and Emilio de Gogorza in concert 5, under the auspices of the Ladies' Musical Club. An excellent programme was rendered to a capacity house, and the applause was liberal. Bright Eyes 8-14.

At the Alhambra Lee Willard, supported by a good co., appeared in A Country Squire 1-7, which did a small and medium house. In the east were Beatrice Meade, Josephine Rice, Agnes Morris, Claude Hutchinson, and William Morris. My Partner 8-14.

The Aviator 1-7 was the offering of the Sandusky-Stoddard co. at the Loie, and the attendance averaged fair business. Kerman Cripps was seen in the title role. In the east were Myrtle Vane, Clara Beyer, Eva Marie French, Rhea Mitchell, Carl Stockdale, Bert Hadley, and Ralph Belmont. Same co. in Tempest and Sunshine 8-14.

The Seattle was dark 1-7. The Traveling Salesman 8-14.

A mass meeting, under the auspices of the Salvation Army, will be held at the Moore on Sunday afternoon, Oct. 8, and Eva Booth will be one of the speakers who will address the gathering. HERMIN P. KESSEVEY.

TACOMA.—THEATRE: Trivia Friess in The Sweet Girl 12 Paris 13. Jim the Penman 2, with Theodore and Florence Roberts and Thelma Bergen; many encores; large attendance. Baby Mine 3: well received; Marjorie Cortland and Earl Mitchell very acceptable. Bright Eyes 8, did so well that they will play a return engagement. FRANK R. COLE.

EVERETT.—THEATRE (L. S. Duryea): Traveling Salesman 1: fair house. Baby Mine 4: fine co. and house.—**ACME** (Sullivan and Foster): The Price of Friendship Nov. 2-7.

ELLENSBURG.—THEATRE (H. S. Elwood): The Traveling Salesman Sept. 30: fair house. Bright Eyes 4: good house.

WEST VIRGINIA.

WHEELING.—COURT (Charles A. Feinley): Matrimonial and Sins 4: E. R. O. Thy Neighbor's Wife 9-10: only fair business; deserved better. The Family 12-14. Aborn English Opera co. 18, 19. Navimova 21.—**APOLLO** (H. W. Rogers): Merry Maidens 9-14: E. R. O. The Lady Buccaneers 16-21.

FAIRMONT.—GRAND (Will Denson): My Cinderella Girl Sept. 29: good co.; fair house. Mary Emerson in repertoire 9-14: first-class attraction; good business. Manhattan Girl 18. David Blapham 19. John W. Vogel's Big City Minstrels 21.

CHARLESTON.—BURLAW (N. S. Burlaw): Al. Wilson in A German Prince 3: fair performance to good business. The Firing Line pleased light business. The Goose Girl 10. The Chorus Lady 13.

HUNTINGTON.—THEATRE (Joseph Gainer): Al. Wilson in The German Prince 3: satisfactory business. Rosary 13. Firing Line 13. Chorus Lady 14.—**HIPPODROME**: Isle of Spice 9-14.

PARKERSBURG.—AUDITORIUM (W. E. Kemery): Al. H. Wilson in A German Prince Sept. 30: pleasant fair house. The Firing Line 10. The Family 11. Chorus Lady 12.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): The Thief 7 pleased good business. Clint Francis and co. 21. Tarenton Dudley co. 27, 28 in Kinemacolor. Daniel Boone 30.

PARSONS.—VICTORIA (H. L. Bennett): Human Hearts 7: good co.; fair business. U. T. O. 15.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Weston): The Goose Girl 9: fine co.; good business.

WISCONSIN.

RACINE.—THEATRE (H. M. Andrew): Local society ladies in Irish minstrelsy, for the benefit of Associated Charities, 4: big success. The performance and capacity audience repeated 6 to large audience. Gay Morning (Gloria 5: fair performance. The County Sheriff 8: very good; patronage liberal. Grantark 12. Baby Mine 14. Checkers 18. The Gamblers 19. A German Gentleman 22. U. T. O. 28.

APPLETON.—THEATRE (R. L. Goldberg): Mother 5: entire satisfaction; good house. Katie

Putnam in leading role worthy of special mention. The Aviator 9: fair performance; small house. Ten Nights in a Bar Room 10. Alice Nielsen-Ricardo Martin Grand Opera co. 19. The Girl I Love 22. The Gamblers 23. The Three Twins 27. President Taft 30. Billy 31.

SHEBOYGAN.—THEATRE: Martin's U. T. O. Sept. 17: capacity. Indian's Secret 22: good satisfaction. Walton Pyre in How Schneider Fixed It 24. Graustark 26: house sold out. Skoogard, Danish violinist, 29. Madame Gaski 15. George Sidney in Busy Easy 17. Gamblers 21.

OSHKOSH.—GRAND (J. E. Williams): Mother 4: crowded house. How Schneider Fixed It 8. The Aviator 9: good business. Madame Johanna Gaski 12. Collier's Big Show 13. Checkers 18.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Alex. Scovgaard, the Danish violinist, 12. Peck's Bad Boy 14. Davis's U. T. O. 20. Winniebrothers 23-25. Walton Pyre in How Schneider Fixed It 30.

WAUSAU.—GRAND (C. S. Cone): The Servant in the House Sept. 22: excellent co. and business. The Aviator 25: fair co. and business. How Schneider Fixed It 2.

SHINELANDER.—GRAND (F. C. Kruehner): Right of Way 9: good business; fine co. Indian's Secret 8: fair house.

BELOIT.—OPERA HOUSE (B. H. Wilson): Busy Easy 13. The Girl I Love 17. Three Twins 20.

EAU CLAIRE.—GRAND (C. D. Moon): Three Twins 14. Fortune Hunter 25.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Bradley and Heaney): Richards and Fringie's Minstrels pleased good house. McFadden's Flats 13. The Camp 21. Tabernacle Choir 24. Sweetest Girl in Paris 27.

LARAMIE.—OPERA HOUSE (H. E. Root): Price R. Benton Repertoire co. 19-21.

CANADA.

MONTREAL.

McGill Night Celebrated at His Majesty's—Robert Mantell Appreciated.

The Fair Co-Ed at His Majesty's 9-14 proved a bright and tuneful attraction, and was greeted with laughter and applause. Hattie Fox in the title role proved very attractive and Albert R. Lloyd did some clever comedy work. Louis Mann 10-21.

A big house greeted the opening of Lawrence D'Orsay at the Princess 9 in the ever popular Earl of Pawtucket, and the play seems to have lost none of its initial proving powers. Mr. D'Orsay, who had to respond to demands for a speech after the second act, played in his usual form. The co. was a capable one, notably good work being done by Katherine Emmet and Ernest A. Elton.

The Up-to-Date Minstrels, which Life in Jail, and Salerno, the jokers, are some of the good things in the bill at the Orpheum this week. Messrs. Steep, Mehlinger, and King do an act that is bright and original. Louis Stone, Audrey and Maple, and Al. Carlton all go to make up a satisfactory bill.

A Miner's Americans at the Royal were a good deal above the average. Adolf Link, the great little comedian, is one of the features. The burlesques are well put on and the olio amusing.

Austin Walsh and Charles Elton are the features at the Lyric. Pictures are shown of Knock Ardes and Our Mutual Friend.

The interesting historical drama Le Roi Sans Royaume is the bill at the National.

The Francis continues to do its usual big business with vaudeville and pictures. Friday, 13, was McGill night at His Majesty's, when the students attended the Fair Co-Ed in a body.

Robert Mantell's engagement at the Princess last week was the biggest he has ever played in Montreal; several nights it was capacity. In his Little Gentleman Hammer did clever work as Opheelia and Guy Lindley was exceptionally good as the fool. W. A. TREMAYNE.

TORONTO.

Good Bills and Paying Business at All Houses—The Aborn Company Made More Friends.

The Top o' the World reappeared at the Princess 2-7, and drew good business; co. well balanced. Francis Wilson in The Bachelor's Baby 9-14.

The Aborn Grand Opera co. 2-7 at the Royal Alexandria pleased good attendance. Louise Le Barron and co. proved most effective. Robert Mantell 9-14.

Brewster's Millions made a third appearance in this city at the Grand 2-7, and drew well; good co. and pleasing scenic effects.

James J. Corbett and co. in a most amusing skit called The Musical Hammer 7 at Shea's proved entertaining, and did good business all week. E. CHESTER IRONSIDES.

CALGARY, ALTA.—LYRIC (W. B. Sherman): Max Bloom in The Telephone Girl 3-4: good co. and business. In Old Kentucky 5-7: good co. and business. Sherman Stock co. in Brown of Harvard 9-14.—**ORPHEUM** (W. B. Sherman): Bernard's Merry-makers in The Merry Bachelor 6-7: big business. Fada and Father 9-11. The Brothers 12-14.—**SHERMAN'S AUDITORIUM**: Alice Nielsen-Ricardo Martin Grand Opera co. 5, under the direction of the Calgary Concert Bureau, to large and most enthusiastic audience. Kinemacolor pictures of George V. coronation 9-21.—**SHRIVER'S HALL**: Royal Welsh Ladies' Choir 4 (John Congrove, mgr.): good business.

LONDON, ONT.—GRAND (John R. Minnick): Bailey and Austin in The Top o' the World 4: pleased good business. The French Maid 5: pleasant and attendance only fair. Vladimir de Fachmann, pianist, 6, drew a fair and thoroughly appreciative audience in suite of heavy rain. Baby Mine 7 was well presented by a good co. to good attendance, both matinee and night. With Edged Tools 11. The Fortune Hunter 13, 14. Frank Daniels in The Bachelor's Baby 16. Robert Mantell in King Lear 17.

NOTES OF VARIOUS ACTIVITIES.

Walter G. Jordan, of Sanger and Jordan, play brokers, has secured the sole American and Canadian agency for The Chocolate Soldier, The Affair in the Barracks, and other Continental successes owned by the United International Syndicate, Ltd., of London, for which concern Mr. Jordan has been formally appointed exclusive American representative for a term of years, to collect all their royalties, etc., on this side of the water. The United International Syndicate, Ltd., has among its shareholders and directors some of the best known and most influential theatrical business men in England, Germany, and France. Its main offices are in London, and it holds many options and contracts for forthcoming productions of leading French, German, and English dramatic authors and musical composers.

The orchestral programme at the King George Hotel from day to day presents attractive pictures of popular plays.

Robert H. Harris, proprietor of the Harris-Grand, of Bloomington, Ind., will send out three companies in Daniel Boone on the Trail.

Regina Well, who achieved a personal success as Madame Pierrot (the mother) in the French pantomime, L'Enfant Prodigue, last season, is also remembered for her Shakespearean readings and dramatic scenes to music. Miss Well is engaged this season in coaching professionals in new productions, and also in voice culture.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issues dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ACROSS THE PACIFIC (Stair and Havlin, mgrs.): Cincinnati, O., 15-21; Dayton 23-25; Indianapolis, Ind., 26-28.

ADAMS, MAUD (Charles Frohman, mgr.): So. Bend, Ind., 18. Kalamazoo, Mich., 19. Ft. Wayne, Ind., 20. Toledo, O., 21. Toronto, Ont., 22-24.

ANGEL, MARGARET (Lieber and Co., mgrs.): New York city Oct. 2—Indefinite.

ARAB, THE (Henry B. Harris, mgr.): New York city Sept. 18—Indefinite.

ARLINS, GEORGE (Lieber and Co., mgrs.): New York city Sept. 18—Indefinite.

AT SUNSHINE (Darrell H. Loyal, mgr.): Benning, Minn., 18. Morris 19. Greenwood 30. Alexandria 21. Melrose 22. Ferris Falls 23. Wabington, N. D., 24. Ellendale 25. La Moure 26. Lisbon 27. Oakes 28. Aberdeen, S. D., 30.

AT THE MERCY OF TIBERIUS (Glasier and Stair, mgrs.): Rochester, N. Y., 16-18. Syracuse 19-21. Philadelphia, Pa., 22-24.

AT THE OLD CROSS ROAD (Arthur C. Alton, mgr.): Birmingham, N. Y., 17, 18. Elmira 19. Corning 20. Penn Yan 21. Rochester 22-23. Danville 26. Perry 27. Batavia 28.

AVIATOR, THE (H. E. Trousdale, mgr.): Harrison, Kan., 18. La Crosse 19. Sterling 20. Hutchinson 21. Newton 24. Stafford 25. Garden City 26. Dodge City 27. Larned 28. McPherson 31.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): Brooklyn, N. Y., 9-21.

BABY MINE (Eastern): Wm. A. Brady, Ltd., mgrs.: Detroit, Mich., 19-21. Port Huron 22. Bay City 24. Saginaw 25. Flint 26. Jackson 27. An Arbor 28.

BARRIERS BURNED AWAY (Glasier and Bradfield, mgrs.): Marion, O., 18. Bellefontaine 19. Tiffin 20. Lorain 23.

BARRYMORE, STEEL (Charles Frohman, mgr.): St. Louis, Mo., 23-25.

BAYONA, BLANCKE (David Belasco, mgr.): Baltimore, Md., 18-21. Boston, Mass., 22-24.

BEAR, GEORGE (Klaw and Erlanger, mgrs.): New York city Oct. 11—Indefinite.

BELLEVILLE, KYLIE (Charles Frohman, mgr.): Denver, Colo., 18-21. Colorado Springs 22. Pueblo 24. Salt Lake City, U., 25-28.

BEVERLY (Southern): A. G. Delamater, mgr.: Richmond, Ky., 18. Nicholasville 19. Winchester 20. Mt. Sterling 21. Cynthia 23. Paris 24. Lexington 25. Frankfort 26. Lawrenceburg 27. Shelbyville 28.

BEVERLY (Southern): A. G. Delamater, mgr.: Graham, N. C., 18. Oshkosh 19. Henderson 20. Durham 21. Roanoke 22. Raleigh 23. Scotland Neck 24. Tarboro 25. Williamston 26. Wilson 27. Raleigh 28. Sanford 30. Fayetteville 31.

BILLY THE KID (Herbert Farrar, mgr.): Norristown, Pa., 19. Lebanon 20. Harrisburg 21.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): New York city 9-21.

BLON BIRD (Lieber and Co., mgrs.): Brooklyn, N. Y., 9-21.

BLON MOUSE (E. J. Carpenter, mgr.): Glensville, N. Y., 18. Rome 19. Ogdensburg 20. Watertown 21. Fulton 22. Batavia 23. Lyons 24. Geneva 25. Penn Yan 27. Corning 28.

BOUGHT AND PAID FOR (Wm. A. Brady, mgr.): New York city Sept. 30—Indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Grand Rapids, Mich., 18-21. Toledo, O., 22-25.

BROWN, GILMORE (Frank A. Brown, mgr.): Hutchinson, Kan., 18. Lyons 19. McPherson 20. Margaret 22. Salina 23. Solomon 25. Sedalia 26. Glen Elder 27. Cawker City 28.

BUNTY PULLS THE STRING (Ozell De Mille, mgr.): New York city Oct. 10—Indefinite.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Oct. 9—Indefinite.

CHORUS (Moros and De Milt, mgrs.): Oshkosh, Wis., 18. Green Bay 19. Oconto 20. Marinette 21. Escanaba 22. Marquette 23. Calumet 24. Hancock 25. Ishpeming 26. Ashland, Wis., 27. Superior 28. Duluth, Minn., 29. Fargo, N. D., 30. Jamestown 31.

CHERRY CHARLES (Daniel Frohman, mgr.): Philadelphia, Pa., 19-22.

CLANMAN (Southern Amusement Co., mgrs.): Atlanta, Ga., 18-19.

CORBIN PLAYERS: Columbus, O., 19-21.

COMMITTEES, THE (Henry B. Harris, mgr.): San Francisco, Cal., 9-21.

CONVICT, THE (David Belasco, mgr.): Chicago, Ill., Oct. 16—Indefinite.

CONVICT'S DAUGHTER (Ed. Anderson, mgr.): Toledo, O., 15-21.

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M. STEIN'S MAKE-UP

THIRD DEGREE (Southern: United Play Co., mgrs.): Bonham, Tex., 18. Clarksville 19. Paris 20. Greenville 21. Sulphur Springs 22. Marshall 24. Palestine 25. Tyler 26. Corsicana 27. Ft. Worth 28. Dallas 30. Waco 31.

THIRD DEGREE (Western: United Play Co., mgrs.): Pomeroy, Wash., 18. Dayton 19. Walsburg 20. Walla Walla 21. Yakima 22. Roslyn 23. Victoria B. C. 24. Westminster 25. Vancouver 26. Anacortes, Wash., 27. Sedro Woolley 28.

TOWN MARSHAL (O. E. Wee, mgr.): Doigville, N. Y., 18. Herkimer 19. Utica 20, 21.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Paul, Minn., 19-21.

TRAVELING SALESMAN (Eastern: A. S. Stern, mgr.): Iowa Falls, Ia., 18. Cedar Falls 19. Independence 20. Cedar Rapids 21. Clinton 22. Dubuque 23. Manchester 24. Decorah 25. Austin, Minn., 26. Owatonna 27. Rochester 28. Wisconsin 29.

TRAVELING SALESMAN (Western: A. S. Stern, mgr.): Portland, Ore., 18-21.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger, mgrs.): Baltimore, Md., 18-21. Washington, D. C., 22-23.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Wilkes-Barre, Pa., 17, 18. Pittston 19. Scranton 20, 21.

UNCLE TOM'S CABIN (William Kibble, mgr.): Mattoon, Ill., 18. Decatur 19. Bloomington 20. Joliet 21. Elgin 22. Waukegan 23. Kenosha, Wis., 24. Racine 25. Rockford, Ill., 27, 28.

VIRGINIAN, THE (J. H. Palmer, mgr.): Chicago, Ill., 18-21. Aurora 22. Cedar Rapids, Ia., 23. Marshalltown 24. Des Moines 25. Omaha, Neb., 26-28. Sioux City, Ia., 29. Lincoln, Neb., 30. North Platte 31.

WARE, HELEN (Henry B. Harris, mgr.): Philadelphia, Pa., 18-20.

WARFIELD, DAVID (David Belasco, mgr.): New York city Oct. 17—Indefinite.

WHEN A WOMAN WILLS (Co. A: Carlos Inskeep, mgr.): Santa Ana, Cal., 18. San Diego 19. Riverside 20. Pasadena 21. Santa Barbara 22. Bakersfield 24. San Jose 25. Livermore 26. Lodi 27. Stockton 28. Carson City, Neb., 30. Grass Valley, Cal., 31.

WHEN A WOMAN WILLS (Co. D: Carlos Inskeep, mgr.): Millersburg, O., 18. Wooster 19. Canton 20. Ballineville 21. East Liverpool 23. Lisbon 24. Salem 25. Alliance 26. Warren 27. McKeesport, Pa., 28. New Castle 30. Rochester 31.

WHITE SLAVE (Robt. and John Campbell, mgrs.): St. Louis, Mo., 18-21.

WHITESIDE, WALKER (Paul H. Liebler, mgr.): Minneapolis, Minn., 15-21. St. Paul 22-28. Superior, Wis., 29. Duluth, Minn., 30, 31.

WILSON, AL. H. (Sidney B. Ellis, mgr.): Little Rock, Ark., 18. Hot Springs 19. Texarkana, Tex., 20. Shreveport, La., 21. Dallas, Tex., 22-25. Greenville 26. Sulphur Springs 27. Paris 28.

WILSON, FRANCIS (Charles Frohman, mgr.): Hamilton, Ont., 17, 18. Kingston 19. Ottawa 20, 21. Montreal 22-28.

WITH EDGED TOOLS (H. Armitage, mgr.): Montreal, Can., 18-21.

WOMAN, THE (David Belasco, mgr.): New York city Sept. 18—Indefinite.

STOCK COMPANIES.

ACADEMY (H. Wm. Smith, Amusement Co., mgrs.): Haverhill, Mass., Sept. 11—Indefinite.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—Indefinite.

ALCAZAR (Bela and Mayer, mgrs.): San Francisco, Cal., Aug. 28—Indefinite.

ALHAMBRA (Lee Willard, mgr.): Seattle, Wash., Sept. 18—Indefinite.

ALHAMBRA (Boche and Marvin, mgrs.): Chicago, Ill., July 21—Indefinite.

ARDEN, CAROL (Houston, Tex., Sept. 24—Indefinite).

BAKER (Spokane, Wash., Sept. 3—Indefinite).

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): St. Louis, Mo., Oct. 1—Indefinite.

BEAUCON AND STONE (Bela and Stone, mgrs.): Los Angeles, Cal.—Indefinite.

BENNETT, J. MOY (Cobalt, Can.—Indefinite).

BIJOU (Pawtucket, R. I., Aug. 14—Indefinite).

BIJOU (Geo. A. Haley, mgr.): Woonsocket, R. I.—Indefinite.

BISHOP, CHESTER (M. Hartman, mgr.): Grand Rapids, Mich., Sept. 3—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.

BLANEY-SPOONER (Philadelphia, Pa., Sept. 18—Indefinite).

BOSTON PLAYERS (James A. Boshell, mgr.): Baltimore, Md., Sept. 11—Indefinite.

BURBANK (Oliver Morocco, mgr.): Los Angeles, Cal.—Indefinite.

CLEVELAND PLAYERS (Cleveland, O., Aug. 21—Indefinite).

CLIFFORD (St. Louis, Mo., Oct. 1—Indefinite).

ODDY, LEWIS J. (Cole and Dull, mgrs.): Stamford, Conn., Aug. 28—Indefinite).

COLLEGE (Chicago, Ill., Sept. 4—Indefinite).

CRAIG (John Craig, mgr.): Boston, Mass., Sept. 1—Indefinite).

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—Indefinite).

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Aug. 28—Indefinite).

EMPIRE (Hoboken, Mass., Sept. 4—Indefinite).

FAMILY (New York city, Sept. 4—Indefinite).

FURBER, GUS A. (Jacob Will, mgr.): Duluth, Minn., Oct. 1—Indefinite).

GAGNON-POLLOCK (Bert C. Gagnon, mgr.): New Orleans, La.—Indefinite).

GERMAN (Hedwig Loebel, mgr.): St. Louis, Mo., Oct. 1—Indefinite).

GERMAN (C. E. Schmid, mgr.): Cincinnati, O., Oct. 1—Indefinite).

GERMAN (Herman Gerold, mgr.): Philadelphia, Pa., Oct. 3—Indefinite).

GOTHAM (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—Indefinite).

GREW (Wm. Grew, mgr.): Houston, Tex., June 24—Indefinite).

HALL, LOUIS LEON (Jersey City, N. J., Aug. 28—Indefinite).

HAYWARD, GRACE (Geo. M. Gatts, mgr.): Chicago, Ill., Sept. 4—Indefinite).

HOLDEN (H. M. Holden, mgr.): Washington, D. C., Aug. 28—Indefinite).

IRVING PLACE (Gustav Amberg, mgr.): New York city, Oct. 1—Indefinite).

KEENE, LORRAINE (Paducah, Ky., Oct. 9—Indefinite).

LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Aug. 15—Indefinite).

LONERGAN, LESTER (New Bedford, Mass., Aug. 4—Indefinite).

MARLOWE (Chicago, Ill., Aug. 28—Indefinite).

MERK, DONALD (Lowell, Mass., Sept. 1—Indefinite).

NATIONAL (Montreal, P. O.—Indefinite).

NORTH BROTHERS (Wichita, Kan., Sept. 4—Indefinite).

NORTH BROTHERS (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—Indefinite).

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NORTH BROTHERS (Sport North, mgr.): Topeka, Kan., Sept. 4—Indefinite.

OPERA HOUSE (Paterson, N. J.—Indefinite).

ORPHEUM PLAYERS (Grant Lafferty, mgr.): Philadelphia, Pa.—Indefinite.

PABST THEATRE (Louis J. Krusa, mgr.): Milwaukee, Wis., Sept. 24—Indefinite.

PAYTON, CORSE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—Indefinite.

PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., Oct. 9—Indefinite.

POLI (S. E. Poli, mgr.): Springfield, Mass.—Indefinite.

POLI (S. E. Poli, mgr.): Worcester, Mass.—Indefinite.

PRINCESS (Albert and Getchell, mgrs.): Des Moines, Ia., Aug. 27—Indefinite.

PRINGLE, JOHN (Ed. L. Drew, mgr.): Seattle, Wash.—Indefinite.

PROSPECT (Frank Gerston, mgr.): New York city—Indefinite.

SANDUSKY-STOCKDALE (Sandusky and Stockdale, mgrs.): Seattle, Wash., Aug. 6—Indefinite.

SHERMAN (Elgin, Ill., Sept. 4—Indefinite).

SOUTHERN (Harry Stubbs, mgr.): Columbus, O., Sept. 28—Indefinite.

SPOONER, OSCIL (Hansy-Spooner Co., mgrs.): New York city Aug. 8—Indefinite.

STEIN'S GERMAN (Josef Stein, mgr.): New York city Oct. 30—Indefinite.

THOMPSON-WOODS (Monte Thompson, mgr.): Brockton, Mass., Sept. 4—Indefinite.

TREMONT (New York city—Indefinite).

TURNER, OLIVER (W. F. Barry, mgr.): Philadelphia, Pa., Sept. 25-Oct. 21.

VALE (Travers Vale, mgr.): Hoboken, N. J., Aug. 21—Indefinite.

VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis., Aug. 14—Indefinite.

WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 11—Indefinite.

WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Sept. 9—Indefinite.

WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Sept. 17—Indefinite.

TRAVELING STOCK COMPANIES.

BARROWS-HOWARD (James Wallace, mgr.): South Bend, Ind., 8-29.

BOYER, NANCY (F. R. Willard, mgr.): Flint, Mich., 15-21.

CHICAGO (Chas. H. Boskam, mgr.): Greensburg, Pa., 16-21. Tarentum 22-23.

CULHANE'S COMEDIANS (No. 1: Will E. Culhane, mgr.): Columbus, Miss., 10-21.

(Continued on page 33.)

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MOTION PICTURES



HELEN MARTEN
Of the Eclair American Stock Company

"SPECTATOR'S" COMMENTS

W^h may all be permitted our moments of merriment and we may be pardoned if we sometimes yearn to let others in with the laugh, even though the laugh may be a cold and heartless one, short on amiable charity and long on unholy glee. Or is this philosophy too obscure? This is it: The Spectator is laughing to himself over the ridiculous, not to say looney figure a number of zealous nincompoops are probably making of themselves out Los Angeles way. It is the newly formed committee of motion picture censors in that city that is referred to. The committee was recently appointed in pursuance of a city ordinance duly passed and approved. It is presumed that the patriots are now busy with their duties. It is composed as follows: Mrs. E. K. Foster, a member of the Friday Morning Club, representing the police commissioner; Rev. Stanley Ross Fisher, pastor of the church of Messiah, representing the mayor; R. C. Daniels, of the Manual Arts High School, representing the Board of Education; Miss Emma Bumiller, representing the Civic Association, and Judge A. P. Tugawell, representing the Moving Picture Exhibitors' Association.

One is lost in doubt as to which aspect of this valiant band and its weighty mission presents the most food for contemplation. For instance, there is the locally ponderous importance of the individual members and the labored machinery with which they have been selected, with the intent apparently of representing anybody but the real picture-going public. The nearest approach to those helpless people, the picture public, seems to be the according of representation by attorney to an exhibitors' association that may or may not be representative—at any rate, it is a body outside of the law, but since it may be assumed to know something of the matters to be considered we may safely wonder what on earth it is doing in such company. For it is conceded that some of the new censors were wholly in the dark as to their duties. The clergyman on the committee is reported to have expressed the most charming ignorance and curiosity, but he approached his work, it is declared, with "lively hopes," a perfectly natural thing under the circumstances, any way you look at it. He was entitled to have "lively hopes," because he was not of the labors he was to encounter and he was also logically filled with "lively hopes" because he was going to regulate something he didn't pretend to know anything about—verily an ideal regulator.

If the other members of the committee have any special qualifications for passing on the public's amusements that the public itself doesn't possess, no hint of it is given in the sounding titles connected with the several names. Let us not, however, hold them too lightly on that account. Let us rather pause and admire the tremendous importance with which these saviours of their city march forth to their inspiring task. And a truly noble and self-sacrificing task it is going to be. Hence these suppressed sniggers and crocodile tears! Let us see: They

propose examining, it has been stated, every film exhibited in Los Angeles. Now Los Angeles is something of a city in its section and has upwards of 75 or 100 picture shows. Each show may be assumed to exhibit from three to six reels of pictures at each performance and these reels are changed several times during the week. As there are in any well stocked exchange several thousand subjects on the shelves, practically all of them are required to supply Los Angeles with the variety and changes constantly demanded, so that the committee faces at the outset a stock of old films to be examined that will keep them busy looking at pictures ten hours a day for something like three years before they can catch up with the current output, and this allows no time for discussion and passing judgment. If they are still as enthusiastic over the job at the end of that time as they are at the present moment, they will then be able to witness the daily product of new films by devoting from four to six hours solid time each day, according to the rate of film production that will then prevail.

In making these computations, which are entirely within the facts, The Spectator has assumed that the censors will conscientiously attempt to perform all their duties at least at the commencement. And who for a moment dare insinuate that they will not? One can see them now, blithely and joyously going to it, in a spirit of "lively hope." They will be rigorously and vigorously honest and faithful. The entire committee will carefully examine each motion picture, discuss it solemnly as befits the importance of the subject and pass their judicial opinion on it, consigning it to limbo or crediting it with their august approval. Not a member will shirk his holy task, nor will the committee split itself up into subcommittees of one each, so that they can cover more ground, and thus fail to give due attention to each film—at least not at first. What they will do after a little experience will be another story. Yes, indeed, quite another story.

After attacking their herculean job for a few days or weeks with that enthusiasm and conscientious devotion to duty—in short, that "lively hope" that all true up-lifters and regulators bring to their self-sought missions, we may expect to see them furtively feeling about for excuses to lighten the drudgery. That is, those who do not fall for the fatal lure of the films and become picture fans like normal people, which puts them out of the meddlesome class altogether. The mere fact that they must inevitably discover so few films to make trouble about may be counted on to dampen their ardor, for your confirmed community-saver and muck-raker must have rich and juicy food to thrive upon. So it is that the faithful will commence to grow weary in a very short time and will proceed to divide up their labor, so that



HARRY EYTINGE
With the Edison Company



BRUNEL, N. Y. FANNIE MIDGLEY
Of the Melio Stock Company

only one or two will see any one film. From this stage they will fall naturally into the easy expedient of sending the office boy, the stenographer, or the hired girl. Yes, the office boy, the stenographer, or the hired girl. The thing has been done, or very like it, and it isn't a half bad idea at all. It is the really one bright spot in this whole official censorship business, except where graft is the motive, and we may acquit Los Angeles patriots of that suspicion at once. So it will come at last to the office boy, the stenographer, and the hired girl. When some film causes a commotion elsewhere, like the Blinford film for instance, the big guns of the committee, as do the big guns of other censorship boards, will be on hand promptly at roll call, not to feast their eyes on the forbidden thing—good Lord, no! but to crush it to earth and get themselves nicely interviewed in the papers with portraits to match. Wow! but won't things be busy around censorship headquarters for an hour or so? That will be when the spotlight is on. At other times, take it from The Spectator, the office boy, the stenographer, and the hired girl will do the work, along with those of the committee who may have fallen from grace. That's how much real conscientious, highbrow, censoring will be done when the novelty wears off. And it will be well—almighty well, at that.

The office boy, the stenographer, and the hired girl in reality make ideal censors. They are of the public to begin with. They have no highfalutin visions to impede their judgment. They will cheer the hero, hiss the leading scoundrel and the subordinate scoundrel, weep with the sorrowful, laugh at the foolishness of Twiddlebum, and enjoy the pictures generally, good, bad, and indifferent. If anything particularly offensive shows up, they can discern it as readily as the highbrows and if they happen to condemn a film or a scene, they will not be so tremendously up-stage in their mental attitude that they can't be roundly cursed for their mistake.

However, while it lasts, this gathering of the faithful in Los Angeles to perform the weighty duties imposed upon them, is going to be worth looking at. If one could only get a photograph of the Reverend Stanley Ross Fisher's brain as he concentrates its intellectual cells on the momentous subject of whether or not Gil Anderson, for example, shall be allowed to pump blank cartridges into the dastardly bad man, it would surely be some photograph. And Mrs. Foster, of the Friday Morning Club, with what unction may we not expect her to gravely ponder over the esoteric flubdub of a Mutt and Jeff comic? And there is Mr. Daniels—how deeply scholastic he will appear as he endeavors with a microscope to discover the educational value of a Champion war misfit. To complete the picture, with what solemn mien Miss Bumiller and Judge Tugawell will focus their superior attention—the lady intuitively and the gentleman judiciously—on the ponderous problem of ascertaining how much baneful influence a current cowboy shocker will exert on the weak, impressionable and

adolescent youth of Los Angeles. All youth, you know, is weak, impressionable, and adolescent. Would Don Quixote, if alive, have anything on these valiant folk of Los Angeles?

Los Angeles is to be saved from a mighty danger. No doubt about it whatever. Other cities may be foolish enough to depend on the good sense of their people at large and on the supervision of film output exercised by the voluntary, unofficial National Board of Censorship, but Los Angeles, which is only a fly speck on the country's map, proposes along with a few other fly specks, to regulate the universe for itself. Indeed, this is precisely the alleged prerogative of the fair California city. It has long claimed a monopoly on God's sunshine, and now, with the uplift bug humming in all directions, it is about to assert its supremacy in moonshine.

THE SPECTATOR.

"LITTLE MARY'S" RETURN.

Mary Pickford, affectionately known as "Little Mary," it is now definitely decided, returns to motion pictures as the leading star of the New Majestic (Independent) Company. She had severed her connection with the Imp. Company some time ago and signed a contract with the Majestic, but the Imp. management sought to prevent the change by injunction proceedings, alleging a binding contract with her. Justice McCall on Saturday, handed down a decision denying the Imp. injunction, on the ground that the defendant was an infant in the eyes of the law, when she signed the contract.

The Majestic has also secured the services of Owen Moore, who will direct one of the acting companies for the new organization. A number of pictures are already completed and the Majestic releases may soon be expected. General Manager Tom Cochrane, states that the special aim of the Majestic is artistic superiority in all directions—story, directing, settings and acting, and that it is their ambition to make the Majestic name stand for the highest quality.

LOST IN THE JUNGLE SOON TO BE RELEASED

The Selig Company have given out the information that their animal masterpiece, *Lost in the Jungle*, which is being looked forward to with eager expectation by exhibitors, will be released the latter part of October. An illustration from this film will be found in this number of THE MIRROR.

ARTISTIC EXHIBITING.

How differently exhibitors away from New York put on good motion pictures is illustrated in this extract from the letter of a San Francisco manager, writing of the Edison film, *The Battle of Trafalgar*:

"The entire first day was spent in perfecting our lights and music. A battle glow was thrown over the house during the fighting scenes with occasional flashing, heightening the tension most effectively. All that we needed was the booming of a sixteen-inch gun. Then, the theatre was thrown into entire blackness during the death scene, accompanied by a lamentation or dirge. Darkness was maintained for a half minute af-



SCENE FROM SELIG FEATURE FILM, "LOST IN THE JUNGLE"

ter the finish, while the dirge continued to an artistic completion. Crowds outside were waiting to get in, but we refused to spoil the effect. The whole play was most beautiful, and I wish you could have seen the way that we put it on."

Imagine what a sensation this sort of exhibition would create in New York.

COLIN CAMPBELL JOINS SELIG.

Colin Campbell, a well-known dramatic director, has taken up his new duties as a member of the Selig producing staff. For the present he will make his headquarters at the Selig Chicago plant. Before joining the Selig Company, Mr. Campbell was for some time connected with the College Theatre of Chicago; prior to this engagement he was with the Brown-Baker Stock company in Milwaukee and New Orleans. Previous to this, he was identified with such companies as the Proctor and Madison Square Theatre Companies, and will be long remembered for his fine work in producing *The Heir to the Moorah*.

KINEMACOLOR THEATRE OPENS.

The new Kinemacolor Theatre, formerly Mendelssohn Hall, Fortieth Street near Broadway, was formally opened Saturday night, Oct. 14, with coronation and other kinemacolor scenes. The large organ was utilized to good effect and the manner of exhibiting the films was artistic to the last degree.

SELIG EDUCATIONAL FILMS.

The Selig Company announces a series of films called "Night Seeing Trips to the Principal Cities of the World" and another series to be inaugurated Oct. 18, called "Trips to the Homes of Famous People."

COMING VITAGRAPH RELEASES.

The latest Vitagraph bulletin announces a number of novel and striking releases—as follows: Oct. 18, *Selecting an Heiress*, directed by William Humphrey and with Kate Price, Flora Finch, Julia Swayne, John Bunny

and Mr. Humphrey in the cast; Oct. 20, *The Cabin Boy*, directed by J. Hunt and featuring Leo Delaney and Julia Swayne; Oct. 21, *Lady Godiva*, directed by Charles Kent and with Julia Swayne as Lady Godiva; Oct. 23, *The Foolishness of Jealousy*, directed by E. R. Phillips, who plays the lead, supported by Julia Swayne, Grace Lewis, William Dunn, and Edith Hallgren; Oct. 24, *Wig Wag*, directed by Larry Trimble and featuring Hal Reid, Florence Turner and Kenneth Casey; Oct. 25, *Aunt Huldah the Matchmaker*, directed by E. R. Phillips, who plays the leading male part and is supported by Mrs. Devere, Hazel Neason, Virginia Dare, and Earl Williams; Oct. 27, *Kitty and the Cowboys*, directed by Fred Thomson and featuring John Bunny, Robert Gaillard, and Eagle Eye; Oct. 28, *Regeneration*, directed by Charles Kent and featuring Alfred Hollingsworth, Evangelyna Blasdale, Helen Costello, and Helen Gardner; Oct. 30, *Captain Barnacle, Diplomat*, directed by Van Dyke Brooks, who plays the lead, supported by Maurice Costello, William Shea, Hazel Neason, Tefft Johnson, and Paul Kelly; Oct. 31, *Madge of the Mountains*, directed by Charles Kent, who plays the lead supported by Leo Delaney, John Bunny, Robert Northrup, Tefft Johnson and Helen Gardner.

ECLAIR'S COMING FEATURE.

Although the first Eclair American release, *Hands Across the Sea*, showing events in the American Revolution, is a two-reel subject with, it is said, 2,000 people in the production, it will not go out as a special, but will be released as a regular issue to the motion picture theatres, Nov. 21. Great interest is manifested in it.

The Eclair is also preparing a new series of Nick Carter pictures, this company holding the rights to this title.

A. M. KENNEDY AND SUCCESSOR.

Richard B. Nehls succeeds A. M. Kennedy, as general manager of the American Film Manufacturing Company. He was formerly with George Kleine, at the head of the importing department. Mr. Kennedy, whose resignation was recently announced in THE MIRROR, is now in New York and it is reported is organizing a new \$300,000 picture making company, in connection with Harry Davis of Pittsburgh.

MRS. CLARGES AGAIN AFFLICTED.

Mrs. Verner Clarges, widow of the late Verner Clarges, has again been called on to mourn for the death of one dear to her—this time her father, who died Oct. 5. She has the deepest sympathy of a wide circle of friends.

THREE A WEEK BY NESTOR.

The Nestor Film Company will commence releasing three reels a week in the near future. This step has been decided on because of the great demand that has developed for Nestor subjects.



SCENES FROM COMING LUBIN FILM, "LOVE'S VICTORY"

LETTERS AND QUESTIONS.

Answered by "The Spectator."

The following illuminating communication comes from "H. M. G.," Seattle, Wash., and will be printed in full because it seems to call for reply:

I am but one of the thousands of motion picture enthusiasts who enjoy reading your columns weekly, and, like the majority of those who write to you, I have a few suggestions to make and questions to ask. I attend every Licensed house in Seattle regularly, and, I believe, see practically all of the Licensed pictures. I believe that the increasing interest of the public in motion pictures is due in a great measure to the constantly increasing interest in the motion picture players. This is especially true in the smaller communities. It is surprising to know how well the players' names are known everywhere as his or her own favorites—likes and dislikes. In this respect the "movies" are like one huge stock company—"old favorites in new offerings"—and stock companies, if well made up, are bound to be popular—whether legitimate or motion picture. How do you feel when, attending a play on the legitimate stage, the stupid usher forgets to give you a programme? Rather uncomfortable, eh? You feel like giving Mr. Usher a good, swift kick. At present the Biograph Company is playing the role of the stupid usher—ruining their otherwise good photoplays by the stupid, narrow-minded policy of "reticence" that they foolishly adhere to. I think that hundreds of your readers would appreciate a serious effort on your part to correct this fallacy, instead of resorting to the time honored, chestnut phrase—"the Biograph Company has adopted a policy of reticence and The Spectator respects the company's wishes." H'NK! The Biograph pictures are generally fine, especially due to the excellent directorship of the company, but I think they rank second to the Vitagraph on account of this policy of reticence. Why have a company of puppets? When—has to change companies and—has to die in order to be known and have their good work appreciated by the public, it is about time for the Biograph to give up such foolishness. Who does not know such men as Charles Kent and Maurice Costello? Who would not like to know "Enoch Arden" and "Pete" in Paradise Lost? But, as Mawruss Perlmutter says, "enough!"

The M. P. section of THE MIRROR is excellent, but I do not think it as good as it has been. In comparing the issue of May 3 with those of recent date, there appears to be a decrease of subject matter. This is not in keeping with the industry, which is certainly booming. Why discontinue the "Who's Who and What's What" column—in my estimation about the best thing you ever had? The criticisms of the films are good, but would be better if you could avoid telling the stories of the photoplays. Any one can obtain the stories from advance notices of the manufacturers or the trade journals. Make your criticisms all criticisms and tell the names of the principal players (as you often do).

Why did the Bell Company permit a hoopskirt lady of the Civil War period parade before a modern California bungalow in A Blacksmith's Love? Rather crude?

Why did the Glendale Kalem Company use approximately the same studio interior set in The Branded Shoulder and in Don Ramon's Daughter, one a modern play and the other supposed to date back half a century or more? Both films were released in the same week and the similarity of scenes is easily noticed. Also bad, don't you think?

"H. M. G." is impartial with his advice. Both the

Biograph Company and The Spectator come in for instruction as to how to conduct themselves. Some people might be inclined to resent this sort of thing, but not The Spectator for one, and very likely not the Biograph Company either. Any advice that comes from the public is worthy of respectful consideration by those who in any manner cater to the public. It need not be followed necessarily, but one cannot close one's eyes and ears to it without danger of losing one's way. For the Biograph Company's policy of reticence regarding players' names, it need only be said that opinions differ. Another reader of THE MIRROR takes opposite ground and endorses the reticence. The policy of exploiting names of players has its disadvantages, especially where it is carried to excess, as has been evidenced by the experience of vaudeville interests in relation to their headlines and the outrageous exorbitance of the salaries demanded and often paid. Good work is worthy of good pay, but certainly not to the extent prevailing with some so-called vaudeville stars. At any rate, "H. M. G." has misunderstood The Spectator's province in the matter. The Spectator has no authority, no special influence, and assumes no superiority of judgment. He has opinions which he expresses, but so have other people. When it comes to the conduct of one's own affairs each person or company must and will form his or its own conclusions and be responsible for them. And they are entitled to be respected. Certainly The Spectator would consider it churlish impertinence to act other than he is doing with reference to the well recognized Biograph policy or to the personal policies of any other film companies. Regarding MIRROR reviews, the story of a film is often part of the criticism, since it is the story that is most frequently criticised. It is also to be remembered that not everybody reads or sees bulletins or trade papers, and if they did they could not be sure of gaining the correct plot of a story by that means. Such at least is the present impression of The Spectator, subject always to change. "Who's Who and What's What" has not been abandoned. It appears in these paragraphs every week. The criticisms of certain films by "H. M. G." appear to have good ground back of them. Questions: Brinsley Shaw played the Pal in A Pal's Oath (Essanay), and Arthur Mackey played the doctor. He was also the fight promoter in Spike Shannon's Last Fight, the lead in A Hidden Mine, and the detective in An Outlaw Samaritan. Grace Lewis played Ann in The Strategy of Ann (Vita.). Yes, the Vitagraph's The General's Daughter was made in Brooklyn.

R. G. Kelly, of the whole State of Illinois, has a way of his own for speaking his mind, so let him have the floor:

The writer notes with joy that Spectator, wearing a pair of heavy boots, jumps vigorously upon a certain film company for transporting the Mohican tribe to the wild and woolly West, for the evident purpose of perpetrating another of the Indian shocks which have offended our sight for so, these many years. Now, old scout, put on your war paint and smite hip and thigh

a couple of our Independent friends who have killed some steen million redmen by setting upon them United States troops, armed as though fighting the Civil War but costumed—Lord, save the mark!—in the latest uniforms of the present day. Or, if they must force such anachronisms upon us, why not kill a few Indians from aeroplanes? If accuracy is no object, then let's have a little variety. And, for the love of Mike, take those full length Springfield and Mexican saddles away from the cavalry.

Harry A. Inglis, Bloomfield, N. J.: Yes, Edith Story was on the stage before going into pictures. Nestor films are made by David Horsely. There is a Nestor company doing Western pictures in Pennsylvania. It will move to California soon. Vitagraph sometimes uses Prospect Park, Brooklyn, for backgrounds.

"An Army Girl," of California, rises to protest against errors in military picture plays. She says:

Moving pictures have improved so much in the last year that it is a pity all cannot be equally good. But the fact remains that military pictures are often atrocious. I mean the stories of army life of to-day in the United States. The men all salute like militia, when they are supposed to be regulars. Then in the matter of uniforms, they are so sadly out of the way that it spoils the whole film for any one at all versed in these matters. In a recent Vitagraph production the hero was a young second lieutenant and he had epaulets on such as an admiral in the navy wears. I doubt if they have ever been worn in the army, and certainly never by one so low in rank. Then another thing different from the uniform and really more glaring in a recent Pathé Frère film, Honoring a Hero, the hero receives his commission as a captain of infantry and mounts his horse and rides off. An infantry captain on duty with a company is never mounted and never has been. It was in this same film, leaving military affairs, that the man's name was Crofton, I believe, when alive, while quite a different name was on his tombstone.

"Admirer" of San Francisco, who writes on too many sides of different kinds of paper to be quoted at length, names her favorites as Mare McDermott, Maurice Costello, H. Morey, Mr. Clary, Mary Fuller, Helen Gardner, Florence Turner, Alice Joyce and "last, but not least," Carlyle Blackwell, who she thinks so refined and so like a Spanish patrician, that she names him "the Spanish Cavalier." Question: Mr. Blackwell is with the Kalem company at Glendale, Cal. Photographs of Kalem players can be obtained from the company's office, 235 West Twenty-third Street, New York.

"G. R." writes to correct THE MIRROR's statement that Florence Lawrence played the lead in For the Sunday Edition (Imp). It was Isabel Rea.

A LUBIN FEATURE.

A new Lubin feature, Love's Victory, of which illustrations appear in this MIRROR, will be released Oct. 28. It is said to be a notable production in every way.



Released Wednesday, Oct. 25th

"ATHLETICS"

vs.

"GIANTS"

(Philadelphia Americans)

(New York Nationals)

In the Greatest Sporting Film of the Year

World's Championship Baseball Series of 1911

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Now ready for distribution, at all licensed exchanges, an elaborate, four-color one-sheet poster, for advertising this famous sporting film.

THIS WEEK'S RELEASES

RELEASED OCT. 17

A FALSE SUSPICION

(Length, approx., 1000 feet.)

RELEASED OCT. 20

DR. BILL'S PATIENT

(Length, approx., 1000 feet). Comedy.

RELEASED OCT. 19

THEIR TINY BABIES

'Tis Better to Have Loved and Lost

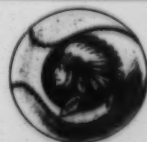
(Total length, approx., 1000 feet). Comedy.

RELEASED OCT. 21

A Western Redemption

(Length, approx., 1000 feet). Western—Drama.

ESSANAY
FILM
MFG. CO.



521 First National Bank
Building, Chicago

5 Wardour Street, W.,
London, Eng.

RELEASED SATURDAY, OCTOBER 21.

SPLIT REEL.

THE TOBACCO INDUSTRY

An interesting and instructing film showing the entire process of producing tobacco from the seed to the finished cigar. Everybody will like it. Length about 523 feet.

Her Exclusive Hat

The milliner said it was straight from the Place Vendôme, Paris. Wife bought it. Alas, its twin sister came down the street on the head of a "cuddled lady." Length about 155 feet.

Willie's Conscience

To finance the purchase of an apple, Willie stole a penny. Then every person he met on the street turned into a policeman to Willie's guilty eyes. Amusing. Length about 250 feet.

THE SCANDAL MONGERS

RELEASED MONDAY, OCTOBER 23.

A film full of pretty college girls. It unravels the plot by which Ethel tried to ruin the reputation of Norrine, a sweet and lovable boarding school girl. The ending is delightful, too. Length about 1,000 feet.

THE TARS ASHORE

RELEASED WEDNESDAY, OCTOBER 25.

Follow the jolly sailors on their round of fun and see what happened to the duck and little pig that they took aboard as mascots. An especially good comedy. Length about 1,000 feet.

A RURAL CONQUEROR

RELEASED THURSDAY, OCTOBER 26.

Ira may have been short on style, but he won the girl. He rigged up in silk hat, frock coat and all the trimmings and then gained Myrtle's consent by a wonderful masterfulness and a novel scheme. Don't miss this splendid comedy. Length about 1,000 feet.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.
Chicago: 208 N. 5th Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

Reviews of Licensed Films

Carr's Regeneration (Vitaphone, Oct. 6).—A pretty idea is presented in this story—the regeneration of a brutal nature by surroundings of light-hearted childhood, and the shock of remorse that is supposed to transform the distorted mind when the man finds that his childish neglect has proved nearly fatal to a child. But somehow the picture as worked out and acted fails to convince. It is crude and doesn't touch the spot. Carr is too violent in his "acting"—almost ludicrously so at times. He contemptuously shoves aside his wife and child who come to see him discharged from the hospital, argues without apparent cause with the hospital official, cuffs every child he meets till the spectators laugh, and finally, when his neglect in repairing a rope causes a swing to break down and injure a little girl, he instantly has a fit of overacted remorse. In the next and last scene we find him a perfect paragon of kindly love for children, but what ever became of his wife and child is never told.

Town Hall To-night (Essanay, Oct. 7).—This has been made a very funny farce from the nature of its evolutions and suggestive caricature depicting the burlesque troubles of the ever amusing subject, the "ham actor." Two vaudeville artists arrive in a small Western town to give a performance. Their act is so bad that it draws the fire of the cowboys. The actors flee in terror. Next morning they make a pilgrimage for "the cats" and do the old stunt of stealing some newly baked pies. The energetic lady of the house captures the tall member of the team and marches him before the sheriff, who thrusts him into jail. His partner throws a note with a stick of treacle paint through the jail window, saying: "I am your mother. You make up sick as my son." Thus as the mother he plays on the sympathies of the sheriff—a situation well realized by the actor—and the sheriff, letting the bogus son out, takes up a collection from the sympathetic cowboys. The entire film is fraught with a gay spirit of humor.

For Masses' Sake (Pathe, Oct. 7).—The producer has succeeded in making this a very absorbing and impressive picture representative of thought and care in depicting the period before the Civil War and in building a fine dramatic story. Much warm praise is due Crane Wilbur, who proves himself an exceptional juvenile, and also for the characterization displayed by the actor playing the old negro, believed to be William H. Cavannah. At the death of his father the young Southerner is left sole heir to his father's plantation and at the same time the old negro servant with his wife and six sons are given their freedom, but still remain in their young master's employ. He is overfond of gambling and at length mortgages his estate for ten thousand dollars and is not paid upon the following day the property is to revert to the creditor. When the old servant hears of this through dramatic and well wrought scenes, he and his family sell themselves to pay the debt. Where he delivers the money would seem to be the proper ending of the picture—the only rather unsatisfactory scene in the picture. The film then builds anew to a happy conclusion where, after many tribulations in the cotton fields of their new master, the old slave and his family are at length delivered by their former young master, who had struck it rich in the gold fields of California. It is as a whole a most admirable and convincing film.

Italian Blood (Biograph, Oct. 9).—The two principal players in this film are deserving of marked praise for their splendid interpretation of their respective roles. Both were delightfully representative of what the film would express. "Italian Blood," in fact, the entire picture suggests the life of these people in a marvellously convincing way. And the story, besides being truthful, is intensely interesting. The young Italian mother becomes worried over her husband's apparent neglect. He has all love for the children, but seemingly none for her. She and her cousin decide to make the husband jealous at the Italian picnic. They succeed to a surprising degree, partly because the cousin takes it in earnest. Meditating vengeance the husband first decides to kill his family. Scenario writers who have difficulty in expressing thought in action might note the manner in which this is suggested. However, as he is about to shoot his wife, he overhears her admonishing the cousin, and his suspicions are cleared away. There were possibly subtitles that were not necessary, but on the whole the film is one of the strongest of the Biograph issues.

What Will Be Will Be (Lubin, Oct. 9).—One finds in this the basis of a humorous and ingenious comedy of careful construction and amusing situations, but it is spoiled by ineptastic management and playing and by bad scenario editing or lack of editing. A widow with a daughter has a neighbor, a widower with a son, and the two young people are in love. When the widow decides to build a chicken coop the old folks fall out and the old man gets out an injunction. It is one of the funniest injunctions known to the law or to the picture business, which ought to be tolerably familiar with injunction proceedings. Surely our friend Mr. Lubin never set his eyes on this scene for he knows better. The widower merely walks into a man's office, scolds a bit, plunks down fifty cents and gets a paper which we are told is an injunction and which he proceeds to flourish in the widow's face. It was like buying a ticket to Camden. To keep the two kids apart, papa sends for the daughter of a friend to come visiting and the widow sends for the son of one of her friends also to come visiting. These two young people turn out to be lovers too and the four put up a job on the old folks. The young man makes up as his father and flirts with the old lady. The girl, made up as her mother, does the same with the widower, so that each of the old folks thinks the other is making advances and peace is quickly restored. There is, however, no delicacy or subtlety of acting at this important point and the development falls flat. The balance of the picture is rather confusing. The two children pretend to dislike each other, though for what object does not appear. It all ends happily with a double wedding.

Daddy's Boy and Mummy (Vita., Oct. 9).—An excellent story with Civil War atmosphere is herein presented. The incidents show ingenuity and the acting much of the usual Vitaphone naturalness of expression. Kenneth Casey, as the boy, lends charming interest to the film. His father reaches home a fugitive from the pursuing Northern soldiers. He escapes apprehension by posing as a smallpox patient. He could get now through the Union



BIOGRAPH FILMS



RELEASED OCTOBER 16, 1911

THE UNVEILING

Saving a Young Man from Moral, Social and Maybe Financial Ruin

The boy, who is the idol of his widowed mother, returns from college with a collegiate record she is justly proud of. To mark the occasion his boyhood sweetheart and her mother come to spend a few days. The too indulgent mother, however, is blind to the fact that the boy is spending most of his evenings in full dress, which should have told her that Bohemian society was engaging his attention. A show girl, who learns that he will soon come into great wealth, determines to win him. Unsophisticated as he is, he is an easy prey. A friend of the family warns the mother of her boy's danger, which she is loath to believe until positive proof is presented. Pleadings are in vain, for the boy is fascinated, and so the sorrowing mother, feeling she has lost all that she has lived for, determines upon self-destruction and is prevented only by the timely appearance of her visiting friend, who devises the plan that awakens the boy. She has the mother pretend suicide on account of the loss of fortune. This shows the boy the true nature and design of the object of his infatuation.

APPROXIMATE LENGTH, 900 FEET.



RELEASED OCTOBER 19, 1911

The Adventures of Billy

Suggested by Press Comment on the Tramp Evil

Recently there has been much comment in the press on the tramp evil, and one writer suggested that moving pictures might be made to clearly show the result of this public nuisance. Little Billy, the bootblack, finding luck against him, decides to move to some other town. To do this he must walk, as he hasn't the wherewith for a railroad ticket. While trudging through the country he falls into the hands of a couple of sinister-looking tramps, and they at once, by threats, force him to beg for them. A day or so later the tramps hold up an old man, and while procuring his money throw him down with such force as to unintentionally kill him. Panic stricken at their awful deed, they feel that the boy's knowledge of the affair will prove disastrous for them, and so they decide to get rid of him. Through the sagacity of a dog the boy is saved and the tramps are captured.

APPROXIMATE LENGTH, 900 FEET.

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lines if he had a Union uniform, so the boy sets out to get it. His method is pleasing, though scarcely plausible. He presents himself

★MELIES★
WESTERN PICTURES

OCTOBER 26

THE GYPSY BRIDE

PROUD and haughty, Mr. Hathaway refuses to accept for a daughter-in-law a gypsy maid with whom his son, Frank, has fallen in love. Frank marries the girl of his choice and becomes a cowboy, but before long is stricken ill. Still his father refuses to see him. How the arrival of the stork in the boy's home brings the father to his senses and to his sick son's aid is a story too charming to miss.

★ G. MELIES, 204 East 38th St., New York City ★
Western Representative, JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



at Union headquarters and wants to become a drummer boy. Attracted by his crazy ways, the officers dress him in a man's uniform and let him play with a drum. The boy plays until exhausted, when he runs for home and papa's escape follows, the boy going with him to be a real drummer in the Confederate army.

An Indian Vengeance (Selig, Oct. 9).—There is much poetic charm and imaginative quality mingled in this picture and the actors and the backgrounds around a huge cataract and rapids both accord with the spirit of the scene-making, as a whole, an exceptionally picturesque and symbolic film. A young white child is captured by Indians during a raid. She is given supernatural power by the tribe and is set up as a goddess. Arriving into womanhood she wonders why she has no lovers like the other maidens, and then learns she is sacred from such things. At length a trapper appears. He tells her of her own race, though it was not mentioned in what language they conversed. When he is captured by her tribe, coming to the realization of the mystic power she holds over the Indians, she compels them to release him, and takes him for her lover. He then persuades her to depart with him and she does so, after an impressive farewell in which she promises always to watch over the tribe for all time.

Marvelous Transformations (Pathe, Oct. 9).—Trick pictures in which each character appears to give place magically to another, are shown in this film, with some effect of reality.

The Little Animal Trainer (Pathe, Oct. 9).—Very simple in its story this film is too evidently for the purpose of exploiting a boy posing as an animal trainer and entering a lion's cage. And he wasn't much of a trainer either, his principal business appearing to be to whip and poke the old beast into a show of ferocity. The story tells of a traveling showman who is his own animal trainer and who is killed. The show ceases to draw and financial failure threatens the widow until the boy has a bright idea (danger to forehead) and becomes training, when money pours in.

Boat's Boat (Pathe, Oct. 9).—This is really the "rump" and she makes a lake out of the kitchen in which to sail her toy boat. The water flows into the apartments underneath the mansion deluge, creating scenes of indescribable disaster. The most wonderful thing about the flood was the vast quantity of water that came from the one kitchen spout.

Mystery of the Hacienda del Cerro (Kalem, Oct. 9).—A veritable incident of old California is told in this picture, with good attempt at local color, aided by the real background of that locality. Dolores, the daughter of the household, fell desperately in love with an American, who had his wife with him. When he repulsed her advances, she tried to get an Indian who was infatuated with her to steal the wife away. But the Indian, though savage, was no fool. He scorned the job but took advantage of the information as to how to get into the premises and stole Dolores herself away. The American headed a party to go out and rescue her, but when she was found she died—rather mysteriously. It appears from the picture that Joyce plays Dolores well, William West is her father and Carlyle MacQuarrel the American.

Reparation (Keaney, Oct. 10).—There is a very fine idea here—the demonstration that even a good man may have a heart with its better side that will present itself under the shining influence of pure young womanhood. The cross was a three-card man at a country fair and cheated out the young lover of the girl, winning even the lockets she had given him. The victim was arrested as one of the sharpers, was repulsed by the girl's father and became an exile from home. Then the sharper, working on another bogus game, tried to swindle the girl's father, but falling in love with the girl, repulsed his swindle and became a farmhand. When he found, however, that the girl was still true to her old lover, and quit his farm job and went out and found the exile, sending him back to his sweetheart. It was noted that the construction was rather crude—the story jumped too quickly to its conclusions for the best effect, as instance being when the bogus man suddenly abandoned his attempted swindle.

The Mrs. Murray Saved the American Army (Edison, Oct. 10).—Put on with the usual accuracy and care in detail displayed by this company in bringing out historical productions, this film succeeds in making a very grand and exciting picture. The manipulation of the troops in review is praiseworthy. When General Washington learned that General Howe was about to cut off the small band of soldiers left in lower New York, he ordered General Putnam to bring these troops to Harlem Heights. On the way they stopped at Mrs. Murray's house, where they learned that General Howe was not far behind. They moved quickly on and Mrs. Murray's young daughter was obliged to part with her lover, Bob. Mrs. Murray then detained the Britishers until the Americans were in safety. Then Bob volunteered to go back and see what had become of the enemy. He found his sweetheart in the kitchen about to take them drink. He dressed in the clothes of a comrade he had met, played butler and hid the British plans under the pitcher. He was discovered, but made good his escape with the plans. These later scenes border on the overstrain. With his coat off in one scene he flies into the next room with it on.

Told in Colorado (Selig, Oct. 10).—There is the basis of an excellent story here and the really fine acting and beautiful Colorado backgrounds make it appear quite real and romantic. The Eastern girl is attracted by the Western mining engineer, in gratitude for stopping her runaway horse and as a result her Eastern lover and his Western sweetheart become jealous and pair off also. This brings about a quarrel between the two girls and a fight between the two men, the Eastern chap going over a cliff. His rescue was very realistically managed by means of a long rope, but it was noticed that the man who went down the rope and sent the disabled man up was left there and apparently forgotten. As a result the Eastern man became much more attractive to his sweetheart and peace was effected between the two couples. The engineer, running like a crazy man when he saw his supposed victim alive, did not appear to serve his purpose in the story. Myrtle Reed made the T. J. Corrigan were the Eastern lovers and William Duncan and Kate Dawson the Western pair.

One on the Masher (Pathe, Oct. 11).—This is very good farce-comedy, telling a funny story and telling it well. The pretty wife was accused by a gay old boy who invaded her room to cover his devotion and give her money. To pay him off for his impertinence, the lady's husband arranged a plot. She inveigled the masher into the house and the husband came in with a gun and a bottle of ex-

tract of red pepper labeled poison, which he forced the masher to drink. The masher thinking himself poisoned hurried to a drug store for an antidote and when he found it all a rough joke he was apparently glad enough to escape with his life.

U. S. Ship "Connecticut" (Pathe, Oct. 11).—This series of scenes on the "Connecticut", of the United States Navy are extremely interesting and show the bright side of the sailor's life. Sailors boxing, big guns under manipulation, scenes on deck and from a distance are among the views.

The Slavey's Amity (Lubin, Oct. 11).—Miss Lawrence has presented herself as an actress of uncommon range and ability in this splendid story—a character part of mingled comedy and pathos in which she has sacrificed her natural attractiveness in order to become truly the humble slavey, with a dog-like infatuation for a man who is many degrees above her on the social scale and who doesn't even know and never notices the interest he has aroused in her poor, faithful breast. Also in the directing of the story, in the story itself and in the fine support of Arthur Johnson, Mr. Meyers and others the film stands out as one of the best rank. The slavey adores the lawyer but he doesn't notice it and wouldn't care if he did. He has a sweetheart who comes into his office one day and finds him consulting with a lady seeking a divorce. She runs home and sends a note that their love dream is all over. In his haste to get to her and explain he stumbles over the slavey's scrub pail and has to be carried to his bed. The slavey, who has been hovering about, does her poor best to repair the disaster. She runs for the doctor, and although called and discharged by the landlady, manages to get to the lawyer's bedside, where she learns of his love for the lady through his delirium. So she runs out and finds the divorce-seeking client, drags her and her husband to the young lawyer's sweetheart to explain, and then drags the sweetheart to the sick man's room where the two are reconciled. The film closes with the pathetic figure of the slavey outside the door, nursing her hopeless love, but happy in the thought that she has made him happy. Conspicuous in the production is the natural unconscious and thoroughly convincing acting of every player concerned. For instance, when the lawyer was sick in bed, he appeared to be so in fact and never once "acted."

Making Cheddar Cheese (Edison, Oct. 11).—This film is thoroughly interesting because pains have been taken to show the process clearly and concisely.

Pardoned by the Governor (Edison, Oct. 11).—There is nothing especially good or bad about this film. The acting is passing fair and the plot in its present state presenting no particularly striking feature—perhaps a little too foreign in conception to be exceptionally interesting to an American spectator. It tells the story of a brigand, who having captured the governor and his daughter, permits them to depart. The daughter presents him with a ring in gratitude. His leniency is prompted by a letter from his sweetheart, who declares she cannot accept him unless he changes his mode of life. He concludes to do so, but his presence in the city causes the officers to seek him out and issue a sentence for him to be shot. Then the governor and his daughter appear at the girl's house for some unexplained reason and, seeing the ring she had given the brigand, begs her father to pardon the man. The man is pardoned so the girl can run in just at the right time with the pardon and prevent her lover from being shot.

For the Flag of France (Kalem, Oct. 11).—This film is specially praiseworthy because it gives with some truth an idea of conditions in the Dominion. The assault on the stockade and Indian War in the 18th century. Some of the incidents, however, are harkened. A French girl in the early days of Canada makes a French flag and presents it to the stockade where her lover is in command. On her return home she is well served by her friends, a wounded Indian and, nurses him back to strength. He is interested in a lockets she wears—that is obviously significant as a part of the plot. After the Indian's departure the English march on to attack the stockade. The girl forewarns them but they surrender as they are much outnumbered. She saved her flag when it is thrown to the ground but is pursued and brought back. Her lover, angered at her treatment, escapes by knocking down the sentinel. He falls into the hands of Indians and when the girl's lockets around his neck he recognizes them and they force and return with him to recapture the stockade. The British surrender. The picture proves quite interesting and should be a great go in French Canada—perhaps not so much in other parts of the Dominion. The assault on the stockade was fairly because of too much crowding and by the fact that history fails to record a single authentic instance of Indians attacking a stockade occupied by armed whites by open assault. Why not manage these things with due regard to truth when it is just as easy and much more effective? It was also noticed that the white man captured by the Indians was unnecessarily violent in his resistance.

Trailing the Counterfeiter (Biograph, Oct. 12).—The character of this farce takes one back to the old days when everything in the comic line was merely a desperate attempt at titillate foolishness with only here and there a bright spot of humor. In this case the one bright spot is when the two burlesque detectives dynamite their way through a wall into a police station where they are promptly arrested. Very appropriate to this comic incident used to figure in some of the old French comedies three or four years ago.

Josh's Suicide (Biograph, Oct. 12).—This is another of the burlesque type of farce—might dangerous stuff to fool with unless backed up by a really funny idea. Josh goes to New York to see the sights. Two gay ladies take him in charge, have drinks on him at a cafe, where both face continually away from him in order to look pretty for the camera, and then go riding with him on top of a Fifth Avenue bus, where his wife appears, thinking she is a widow and entitled to a good time. Reconciliation takes place. Incidental interest is afforded by scenes showing the Pennsylvania station and Grant's Tomb.

Remembrance of the Desert (Pathe, Oct. 12).—The story of the Indian converted to Christianity and influenced by the sight of a cross to forego a murder, is worked again in this crude manner, crudely acted picture. In good hands, despite its age, the story should have been effective because the California surroundings are excellent. The white man, working on Western railroad construction, suffers earthquake and wanders into the desert where he is rescued by Indians. His memory is gone and his white sweetheart thinks him dead. So far the acting is good, because there is no necessity for feeling or emotional

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expression. The Indian girl loves the white man and he teaches her of Jesus and the cross. Then he meets his old sweetheart and his memory comes back. The Indian girl now plans vengeance with a knife but is deterred by the cross which she finds the white girl holding over her head in prayer. Result: Indian girl resigns and the white couple embrace. **Jimmie's Midnight Flight** (Edison, Oct. 10).—That delightful little scam, Jimmie

wins the usual laughs in this story of fresh adventures. He is properly scolded for being at the foot of his class, and resolves to run away from home. He steals out at midnight, takes up with a wandering pair of beggars, who make him help drag their cart and send him out to beg. As soon as he is out of sight he loses it for freedom, and is arrested for helping himself to milk, and is dragged home at the end of two ropes, in a fashion that is made droll by the little fellow's diminutive size.

Alas, Birthplace of Napoleon (Gaumont, Oct. 10).—These excellent scenes around the historic spot show views of the town, the statue of Napoleon and his four brothers, the grotto where he used to meditate and other interesting points.

The Missing Will (Vitaphone, Oct. 10).—One would hesitate to call this a genuine Vitaphone life portrayal, though the acting is as sincere and natural as possible under the circumstances. An uncle marries again, but explains to his nephew, who lives with him that it will in no wise affect his inheritance; he is to have the homestead and half the property. The wife overhears. The young man seemed to bring this subject up sooner than delicacy would permit. Later in his office his uncle dies of heart failure. The wife informed of it over the phone, steals the will, and puts it in a vase. The will is kept in a rather peculiar and open place. When the will is not found, she orders the young man from the house. His business fails, or such is the indirect supposition that should have been more evident, and he is obliged to let his stenographer and sweetheart go. Flaming heavy on this young lady's hands she resolves to take a walk. She is passed by an automobile containing the widow of her lover's uncle. Torn papers fly to the ground. They are the will. It was stated that the woman found difficulty in disposing of the will, but this means strikes one as hardly necessary or convincing, neither is the manner in which the girl gathered them up and pasted them on a piece of glass, she gave the restored will to her lover, who, of course, was able to now turn the tables on his aunt by law.

Father's Weekly (Pathe, Oct. 10).—This film was enthusiastically received as have been its predecessors. Helen, at Paris, is seen in his serial flight winning the Michelin trophy, in a flight of 15 hours and 47 minutes, covering a distance of 700 miles. At Brooklyn, N. Y., the U. S. Battleship "Florida" is put into commission; the great oil fire in the Rothschild's concessions at Baku, Russia, is also shown. Jack De Rosier wins the Illinois Athletic Club Sweepstakes for Motorcycles at Chicago, Ill. The U. S. Battleship "Maine" is raised in Havana Harbor, Cuba. At Los Angeles, Cal., a spectator is seen to leap into the arena at an amateur bullfight. Lord Hoberts presents the flag to the 13th Essex Regiment at London, England. The President and the chiefs of America meet to try new apparatus. Mlle. Helene Durieu is seen at New York in one of her flights. Other interesting features are the Zeppelin airship at Potsdam, Germany, blowing up of the French battleship "Liberte" at Toulon, France, and President Taft speaking at the Michigan State Fair.

Moe's Suitors (Edison, Oct. 11).—Novel and laughable comedy of clever conception and well played is presented in this film. Five young men love Moe to distraction, and as he can't decide on which he likes best, his father buys a yacht and takes her on a cruise, to escape the suitors. But the young men (headed by Mr. Cumpson) hire out for the crew of the yacht and matters are worse than ever. Making love doesn't mix well with scrubbing the deck and another drawback was forcing the crew to stay forward at its own end of the boat. Finally papa solves the problem by having Moe throw her hat overboard and pretend accidental drowning, the idea being that she shall accept the first lover who jumps to her supposed rescue. Four jump together and she can't decide, so she takes the dry one, Mr. Cumpson. There were small errors in the film that should not go unmentioned. Cumpson, marking the newspaper in which appeared the "ad" for deckhands and leaving it so conspicuously for the others to see was crude management. The scene of the so-called meeting was obscure and the scene where Moe chose the dry one could have been expressed in acting better than merely by title.

The Indian Flute (Vitaphone, Oct. 11).—Such a film is a decided pleasure to witness after seeing so many of the usual expositions of the Indian character. It may, perchance, express more poetry than one is wont to ascribe to these people, but such it stands out as really a poetical and picturesque masterpiece in picture. The delineation of the character of Wild Fox is beautiful and impressive, and the production as a whole makes one feel the fundamental grandeur of life in nature. Wild Fox, unable to interest the mind of his heart, thinks of the old legend whereby a maid will respond if played to upon a willow flute. The charm succeeds until the young trapper appears. Then the music fails and he evokes the aid of the Great Spirit and awaits the answer to his prayer, only to see his love departing forever down the stream in the trapper's canoe. He enters his own and is supposed to meet his death over the falls. One wished that the picture had closed at its climax; the impression would have been so much more vivid.

Out-Generaled (Selig, Oct. 12).—An amusing comedy of no especial claims to originality is put on with the Selig customary realism in background, and is as a whole well composed and effective. The millionaire wishes his daughter to marry a count, and forthwith decides to take her on an ocean voyage with that individual in his yacht, that he may separate her from her lover. He, however, informed of the father's intention, disguises as an old sailor and is hired by the captain. One night as the yacht lies close to shore in a ground swell the count becomes seasick and asks to be put ashore for one little hour. Bert, the lover, grants the request, but leaves him alone on the island. Then the father appears and orders the yacht moved to calmer waters, but the count, without the count. No great alarm seems to be felt next morning at his absence when he appears, having been picked up by a steamer. The lover and the daughter go ashore and are married. The last forgiveness scene is especially well played.

The Gambler's Influence (Lubin, Oct. 12).—This is an appealing Western story, because the human element is present, both in the acting and development of plot, and the logical and careful presentation of the picture on the screen. A country lad leaves the farm because of the cruelty of his father, which, strictly speaking, was not much in evidence. His sweetheart gives him a ring, and he goes West. Here he meets a gambler, who educates him into such a life. He forgets his sweetheart until after a number of months he is reminded by the ring when he writes to her that he is successful, and will send for her as soon as he can earn the money. She concludes to go to him, but selects the very moment when he has lost all at the gambling table. She arrives just as he has

concluded to hold up the stage, and his friend seeing his intention goes out and prevents. Then he gives the young man the greater part of his wealth that he may start anew.

Good Word (Kalem, Oct. 12).—As a burlesque on Get-Rich-Quick Wellingford this has been made a laughable and entertaining picture, though it is not always worked out with care and precision. Two men escape from somewhere in their pajamas and it is not learned until later that they are tramps. The first thing that strikes their notice is a marathon race in which they join. They win the race by hiding behind and clinging to a fast-going automobile. The prize money they conclude to salt and procure a salt bag for that purpose. Through a number of humorous adventures they add to this bag until they have money enough to buy a mansion. Then the dog catches learn of a reward for their capture and march into their mansion and see that they know how they knew where they were is not recorded. The film, however, is ingenious and amusing.

Answer of the Roses (Vitaphone, Oct. 13).—A strongly emotional story, though simple in construction, is presented with Florence Turner in the leading role. The events are supposed to occur in Italy. Two pieces of an old peasant are in love with the old man's son. He returns the love of one, but is unaware of the love of the other. He goes to Naples to work for an uncle and receives a letter from his sweetheart, telling him of his father's death. He writes back consolingly (one would have thought he would have gone home), but the letter is undelivered because the unloved sister (Miss Turner) tears up the message and also another written later by the young man. In his last letter he asks his sweetheart to send him a white rose if she no longer loves him and a red rose if her love is true. The jealous sister sends a white rose, and the other girl, aware of all this, pins away and is about to die, when the plotter is overcome with remorse and confesses and happiness is restored. There are technical errors in scene blending—awkward breaks from one scene to another—and the peasants' home, a single sided bungalow, doesn't look Italian.

The Smuggler (Kalem, Oct. 13).—Pretty scenery of the sea coast kind makes this film good to look upon. The acting is superior also, and the story, though lacking plausibility in its concluding part, has considerable interest. The fishermen go out to sea for a two days' trip, while the smuggler's daughter goes mussel hunting along the shore. She comes upon a party of smugglers who are bringing contraband Chinamen into the country. Fearing that she will betray them, they capture her and take her to their shack. Then they all go to sleep and she steals away to send for help. Instead of escaping and walking home, which was obviously possible, she writes a note, puts it in a bottle and throws it into the sea. One has anything be more childishly idiotic? Nevertheless, the bottle, with magic propellers, sails straight to the fishermen in the boat miles away. The fishermen hail a revenue cutter (a converted launch) and all come to the rescue, capturing the smugglers and saving the girl.

The Deacon's Reward (Kessany, Oct. 13).—The usual superior acting of the Kessany players almost makes one believe in this old chap, until one stops to think that any old chap so overdoing with the milk of human kindness in this one has considerable interest. The subject of a lunacy commission right at the start. But if he is goodly-good his graceless nephew is worse than the worst scoundrel that ever put on grease paint. He discharged a clerk from the office because the poor chap had a bad debt collected after him. But the bad debt collector happened to be the rich, old deacon himself, who had taken the job of collecting "just because." He would never have known about the clerk's discharge had he not followed a pretty little girl who met the street to her home, and the little girl turned out to be the daughter of the discharged clerk. So the deacon paid all the poor clerk's bills, and took him and his wife and child home to live with him. Other strange happenings followed. The bad nephew decided to "burgle" his uncle's safe, with the old man sleeping in a chair beside it, but the clerk ran in and captured and unmasked him, and there you are.

At the Threshold of Life (Edison, Oct. 13).—With the co-operation of the National Kindergarten Association, this picture presents a vital and interesting problem, and its solution—that of lifting the children of the slums out of their lives of ignorance. The work of this society, its development and present needs are all graphically set forth, and at the same time a consistent and dramatically interesting story is woven into this atmosphere and condition. The young man of wealth and leisure is jealous and embittered against this association because it takes so much of his sweetheart's time. As he is driving through the district, however, in his automobile he runs over a small, lame boy. His sweetheart is present, and the child is taken to the society's hospital, where the lover learns of their work, and later presents them with a substantial sum, and thus becomes reconciled to his future wife's "fate." Such a film is a pleasure to witness, for it instructs and opens up the channels of thought.

Making A Six Ton Cheese (Selig, Oct. 13).—One finds this a very instructive and interesting film, showing the process in a clear, entertaining and concise way.

Seeing Washington (Selig, Oct. 13).—The spectator through this film is given from the exterior as thorough a trip through the Capital City as could be experienced by the most wide-awake tourist. The news shown embrace the Treasury Building, Army and Navy Building, Congressional Library, Washington Monument, Arlington Cemetery and other views. The White House, the Plaza and the famous Pennsylvania Avenue looking toward the capital.

By Way of Mrs. Browning (Vitaphone, Oct. 14).—A decidedly clever comedy is presented on this film. The acting, however, while above the average, is not up to the Vitaphone standard. A young physician instead of going to the aid of the sick, is attracted to the bedside of the sister of a chorus girl. She goes to the theatre without him and, returning therefrom, sees him for the second time that day with the chorus girl as he is bringing her home from the theatre to her delicious sister. She writes a not breaking off the engagement. The chorus girl is at his office on the receipt of this note. When he will take no money she seeks a way to express her gratitude for her sister's recovery. While he is absent from the room she picks up the grand note and reads it—forced to guess the situation from its treatment, perhaps, though plausible. She goes to his sweetheart and explains matters. The girl does not know just how to make up, but receives an inspiration from one of Mrs. Browning's poems. "And the first time I will bend my pride and whisper 'pardon' when he comes to claim my love." The idea expressed in the verse is most aptly illustrated by the subsequent action. The young lady playing the leading role is a capable ac-

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tress, but an older, more experienced type would seem to better fit the role.

The Upward Way (Gaumont, Oct. 14).—The career of Lully, a great composer of the days of Louis XIV., is told in this colored film, but the story is expressed in fragmentary incidents without the slightest attempt at dramatic interest. Lully was the Italian servant of the Duke de Guise, who was a better musician than he was a man. He fell in love with the daughter of Lambert, the leader of the King's orchestra, won Lambert's favor by his playing, helped compose an opera, gained the applause of the King and married the girl he loved.

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Cinta, Portugal (Gaumont, Oct. 14).—More than usually picturesque and beautiful, these scenes are decidedly pleasing.
A Hot Time in Atlantic City (Lubin, Oct. 14).—The Lubin producers have done Atlantic City a number of times before, but never

better. The farce is funny, and winds up in a chase that is a fast series of laughs by reason of its logical cause and the earnestness with which it is carried out. A chase once in a while is good chase, of course, is very welcome. Two tramps stole an outfit of fine clothes, and went to Atlantic City, where the visiting cards of the swell owner of the clothes got them all they could desire. Things were going famously when the owner of the clothes recognized them and the chase followed.

Marooned (Pathe, Oct. 14).—An excellent story of the rough hewed type is herein set forth in graphic and dramatic action and telling and natural backgrounds that fully realize the conditions. It is also well played, both Wil-

liam Randall and Charles Arling bringing intelligence to bear on their respective roles, though the latter's garment, cut by shears to represent wear on the desert island, was hardly convincing. The old sea captain is angered because his son will not take the cruise with him. During the voyage there is a mutiny and the father is marooned with his mates on a desert island. The mates die and he is left alone. The crew of his ship while ashore become possessed with the manner in which the old captain's son, who is unknown to them, vanquishes one of their number. He is invited to join the crew and later becomes the captain. When he discovers that his father is on the island he goes to get him and restores his sensibilities and memory.

Reviews of Independent Films

The Motor Chair (Kclair, Oct. 9).—This motor chair gets loose from its inventor and takes a journey of its own. It causes much disturbance and destruction until a child stops it.

The Last G. A. R. Parade at Rochester, N. Y. (Imp., Oct. 9).—President Taft is seen reviewing this parade from the grandstand.

The Sentinel Asleep (Imp., Oct. 9).—The story of Napoleon's substituting himself for a sleeping sentinel when he hears him mutter the name of Josephine in his sleep is interestingly set forth on this film. The gentleman makes an acceptable Napoleon.

It Were Better to Have Remained Blind (Kclair, Oct. 9).—The feature of this film is its remarkably expressive and artistic acting, while the settings are decidedly superior. The film is smooth and clear in its enunciations. It tells the story of a young married couple. The wife becomes blind from the explosion of an electric lamp. Her friend comes to the house to live, and she and the husband become infatuated. The treatment given this situation is noteworthy. It is made very human and natural, and not

malicious and misleading as is often the case. The wife at length regains her sight by means unknown to her husband. She finds him in the embrace of the other woman and none of their pleadings can remove the shock. The experience causes her death.

The Higher Law (Thanhouser, Oct. 10).—The settings and backgrounds of this story are good, as is the acting, but the action contained in the scenario is not always satisfactory, because its conclusions are neither natural nor logical; neither does one find the character of the minister entirely consistent. Instead of marrying him she married a poor fisherman, who after a period called out to sea and never returned. She left her infant at the door of the minister and left for another port. Here she met a rich woman who in a rather sudden manner hired this poor fisher girl as her traveling companion. After a period of years she returned to the minister to reclaim her child. He had her because as he had legally adopted the child, but later relents, declaring that a higher law gives her the prior right. The mother is not much affected when the child is denied her, and very strange liberties are taken with a church service, which would never be so interrupted for an occasion like this. It is to be regretted that greater care was not taken with the scenario, as it has the making of a strong film away from broken lines.

Thou Shalt Not Steal (Powers, Oct. 10).—A laughable anecdote has been humorously conceived on this film and well put together for a telling and effective climax. It relates the adventures of a parson's trunk, which when moving he told the truckmen contained his most precious assets. They carefully placed it on the back of the moving van, and the minister in fear lest something happen to it marched behind while in front the drivers plotted how they might get possession of it. The day being hot, they suggested that the clerkman drive for a while and let them walk. When the change was made they relieved the van of the trunk. The series of amusing adventures follow, until they at last arrive at a stable loft. Here they find that the trunk contains the parson's sermons—one in particular is called *Thou Shalt Not Steal*.

The Little Chimney Sweep (Ambrosio, Oct. 11).—The little peasant is sold by his step-mother to a gentleman of the city who sends out boys to sweep chimneys. Here he meets Nina, a wealthy little girl who sometimes plays with him. One day she is sick and requests that he be brought to her bedside. She dies, and later her mother meets the little chimney sweep at the grave of her daughter. She takes him home and adopts him. It is well done, apart from the slight acting of the ladies involved, but strikes one as over sentimental.

Let Us Smooth the Way (Nestor, Oct. 11).—It would be hard to find a film that goes much deeper into the heart of the things than this. A significant lesson is beneath it all that sets the spectator to thinking, especially when such graphic, convincing and lifelike treatment has been afforded it. The scenario has been carefully developed with due regard to both nature and drama, but much of the success of the film is due to the fine delineation of the principal characters. Gertrude St. Claire and Russell Russell, whose work stands in wide outline because it rings so true. The old man loses his position when the business passes into new hands, but he has not the heart to tell his wife. Next day he starts forth, gives his noonday meal to a dog but finds no employment. The next day he is successful, but later loses the position because he has not the strength. Then he must need tell his wife. Things go from bad to worse, until his wife is in her last sickness. He tries to pawn the old clock for medicine, but is knocked over by a small boy on his wheel. His wife dies, and he is left alone in the doors of the poorhouse shutting behind him.

The Better Way (Imp., Oct. 12).—Reminiscent of a well-known vaudeville sketch, this film makes a strong picture, that is well played and generally excellent. In the last part it might have been more definite in showing the child saved belonged to the policeman. After his prison term his old associates try to set him back, but he goes the better way and marries his little Salvation Army sweetheart. A woman of his age then tries to win him away from his wife and failing resorts to trickery. In the confusion of the attendance on a child that he has just brought in, run over in the streets, she hides her bag in a drawer. The physician sees her do this and when she enters with an officer and makes an accusation he exposes her. The little wife, however, becomes their friend when he finds his child. It is not mentioned that the reformed man is now able to obtain work—a thing that would have added completeness to the story as that is the fundamental theme of the picture—his inability to get work because he is marked as a former jailbird.

Chasing the Rainbow (Rex, Oct. 12).—This is a pretty little story of clever evolution, and for an interior set gives an exceptional representation of a tenement roof on a summer evening. Unable to buy medicine at the drugist's without money, the little girl sets out to find the pot of gold at the end of the rainbow, as the old gentleman tells her; but her hope to get money for her mother by that method proves quite visionary, for in her flight through the woods and in the park the rainbow always vanishes. At last, when night comes on, she mistakes the bright lights of a roof-garden for a rainbow. Being the character in a motion picture film she is permitted to enter, and there arouses the sympathies of a grand opera singer, who sings and thus wins for her a pot of gold from the assembled crowd. Then the little girl is taken home to her mother, and the diva is incidentally shown a very different sort of roof-garden on a tenement roof.

The Land Thieves (American, Oct. 9).—More plot would be of decided benefit to this film. The pictures are well taken, some fine scenery is displayed, and the adventures excit-

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ing and vividly portrayed. It would have been interesting to know what the direct intention of the land thieves was. Notice is given throughout the country that land thieves are about. A settler passing through the village discredits it and passes on. He is met by the thieves, and told to leave the country before sundown. In going for aid he is shot. The thieves then make a cowardly attack upon the wife and daughter, but are saved by the appearance of the sheriff and posse.

The Pioneer's Mistake (Bison, Oct. 10).—This production has a number of artistic scenes, and the reason for the quarrel between the whites is more or less unique. The skirmishes between the two forces are well inaugurated. A settler wounds an Indian, mistaking a large man of a bird. The Indians attack the settlers, who are aided by the appearance of trappers on the scene.

Romance and Uppercuts (Nestor, Oct. 11).—One imagines this must be a very amusing and well acted film, but as it seems to underlie too much in the way of undercurrents, always as clear as it might be in its character relation and action, one is not able to thoroughly understand or enjoy it. A city cousin visits his relatives and fascinates the maid of the household. Her lover, who might have been her brother at first was called away. The city cousin induces her to go to the city with him, but is interrupted at the station by the unexpected return of the lover. The cousin persists in following and is thrown into the pond by the lover of his skillful manipulation of uppercuts.

The Human Sacrifice (Reliance, Oct. 11).—Here is a grand and artistic film built and managed on colossal lines, and again shows to what heights a motion picture can attain in the representation of the spectacular, where a large mass of players are involved. It has all the appearance of a magnificent pageant such as might have happened in old Egyptian days, which period has been accurately and impressively portrayed. The story is that of a human sacrifice that is offered to the gods when the Nile refuses to make its annual overflow. A maid is chosen, but when her lover steals her he is brought back and cast forth from the temple. Then the stately ceremony of casting the maid into the waters is shown upon the screen. Each scene is distinctive in itself and in accord with greatness of the whole.

The Tempter and Dan Caid (Thanhouser, Oct. 13).—This is as delicate a little fantasy as one would care to see and has been artistically realized and put on, though the portrayal of the young man might have been a trifle more spirited. It represents the struggle of Cupid and Mephisto for the soul of a youth in behalf of his lady love. Mephisto incites the young man to steal from his father's coffers to gamble his means away. At length discovered by the father, with the aid of Cupid, the youth seeks the maid, but is lured away by Mephisto through the wiles of another woman. A duel is arranged between this woman's lover and the youth, but Cupid rises to the youth's aid, vanquishes his assailant, and in due with Mephisto causes him to disappear from his life.

The Indian Rustlers (Bison, Oct. 13).—The Indians decide to rustle some cattle for their food supply, but are seen by two lovers. In trying to save himself and sweetheart shots are fired and the cowpunchers warned of their whereabouts and the presence of the Indians. The scenes are well managed and quite effective, and it is too bad there was not more plot in the story.

A Dog in the Corner's Den (Lux, Oct. 13).—Though somewhat of a starter in the way of melodrama, this film is interesting because of the actions of the dog and his master. The youth reads of a reward for the exposure of a band of counterfeiters, and at length traces them to their den in the woods. He is followed by his dog at a distance. The counterfeiters bind and gag him and ignite a fuse to a keg of gunpowder, and then leave him. The dog enters through the basement window, gnaws the ropes and thus releases his master, who later claims the reward when the counterfeiters are captured.

Tweedledum's Monkey (Ambrosio, Oct. 14).—Tweedledum draws a monkey on his ticket at the fair. The film consists in his endeavors to get the monkey home. The animal, acted by a man, creates quite a disturbance, and then destroys Tweedledum's home and causes them all to become accidentally shot.

Tweedledum and One of His Tricks (Ambrosio, Oct. 14).—This is not the best kind of humor. Suffering with inertia Tweedledum dresses to represent a woman who frequents the streets and causes a large congregation to follow him home, where he takes off his disguise. Such productions do not reflect credit on a producer.

A Narrow Escape (Reliance, Oct. 14).—A well-acted and dramatic story has been skillfully constructed on the film. The settings are superior and representative. A man with wife and child and out of work comes in contact with two thieves and in desperation consents to join them. He finds a pocketbook, but when his wife discovers it she at length persuades him to return it. It brings him nothing, however, and he returns to the thieves. Again through the influence of his wife he is dissuaded from going with them. That night they are captured, and the owner of the pocketbook sends a reward with the promise of a position. The mechanics of the story are perhaps a little too obvious, and it is not quite fresh enough in plot to be striking. Yet it is so well done that its production is warranted.

Mutt and Jeff and the Black Hand (Nestor, Oct. 14).—A humorous idea has been so amusingly worked up in this film that even without the conversation beneath the pictures they would stand for themselves. The actors, however, are in no wise improved and quite impossible. Mutt and Jeff decide to spend their last dime on fruit, and are exceedingly surprised and elated—or ought to have been, though they did not show it—when the Italian tells him he may rule the store for a week and keep the proceeds. There is reason in the madness for the black hand has been threatening the Mutt dealers. The black hand fall upon Mutt and Jeff, and take them to their meeting. Discovering they are not the people desired, they compel them to join their forces. The police enter, and before the police capture them are held up, all but Jeff, who recognizes him as an old schoolmate.

MOTION PICTURE NOTES

The Hippodrome Annex recently opened in Lexington, Ky., reports immense business Oct. 2-7. At Gulfport, Miss., a new house is to be erected on the present site of the Airdome. Plans call for a comfortably furnished house, 40 by 100 feet. The Harry Davis Enterprises company expect to open their new house at Oil City, Pa., on Oct. 7. The house has been in the hands of

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SURATT, VALESKA (Lee Harrison, mgr.): Boston, Mass., 10-21.
SYLVIA MANUEVETTE (A. H. Woods, mgr.): New York city Oct. 16—Indefinite.
THOMPSON'S OPERA (Col. W. A. Thompson, Inc., mgrs.): Chicago, Ill., Sept. 2—Indefinite.
THREE ROMBOS (Messrs. Fellner and Dreyfus, mgrs.): Buffalo, N. Y., 10-21.
THREE TWINS (Stair and Havlin, mgrs.): Minneapolis, Minn., 16-21, Chicago, Ill., 22-28, Ft. Wayne, Ind., 20, Akron, O., 30.
THREE TWINS (Phil H. Niven, mgr.): Canton, O., 18, Massillon 19, Mansfield 20, Lima 21.
THREE TWINS (Western: F. A. Wade, mgr.): Freeport, Ill., 18, Rockford 19, Beloit, Wis., 20, Janesville 21, Madison 22, Grand Rapids 23, Stevens Point 24, Oshkosh 25, Fond du Lac 26, Appleton 27, Green Bay 28.
VAN BILLY (Stair and Havlin, mgrs.): Syracuse, N. Y., 16-18, Rochester 19-21, Buffalo 23-28.
WARD AND VOKES (Stair and Havlin, mgrs.): Cleveland, O., 16-21, Akron 23-25, Youngstown 26-28.
WINNING WIDOW (Dave Posner, mgr.): Macon, Ga., 18, Albany 19, Americus 20, Columbus 21, Atlanta 23-28.
WINTER GARDEN REVIEW (Messrs. Shubert, mgrs.): Boston, Mass., Sept. 25—Oct. 21.
WINTER GARDEN REVIEW OF REVUES (Messrs. Shubert, mgrs.): New York city Sept. 27—Indefinite.

MINSTRELS.

BIG CITY (Jno. W. Vogel's): Elkins, W. Va., 18, Buchanan 19, Shinnston 20, Fairmont 21, Mannington 23, Morgantown 24, Uniontown, Pa., 25, Connellsville 26, Scottsdale 27, Butler 28, Kittanning 30, V. L. 31.
COBURN'S (A. Coburn, mgr.): Fayetteville, N. C., 18, Rowland 19, Darlington, S. C., 20, Bishopville 21.
DE RUE BROTHERS (Bobby and Billy De Rue, mgrs.): Cuba, N. Y., 18, Bolivar 19, Wellsville 20.
DIXIE (Waco, Tex., 18).
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Sept. 16—Indefinite.
EVANS, GEORGE, HONEY ROY (Daniel Shea, mgr.): New Orleans, La., 15-21, Lake Charles 22, Beaumont, Tex., 23, Galveston 24, Houston 25, Austin 27, San Antonio 28, 29, Waco 30, Corsicana 31.
FIELD'S GREATER (Al G. Field, mgr.): Mobile, Ala., 17, 18, Selma 19, Meridian, Miss., 20, Hattiesburg 21, Jackson 23, Yazo City 24, Greenville 25, Vicksburg 26, Natchez 27, Baton Rouge, La., 28.
GEORGIA TROUBADOURS (Wm. C. McCabe, mgr.): Ridgeway, Mo., 18, Bethany 19, Albany 20, Darlington 21, Marysville 23-24, Stanberry 25, 26, Hannibal 27, V. L. 31.
RICHARD AND FRINGLES (Holland and Fikins, mgrs.): Topeka, Kan., 18, Ottawa 19, Iowa 20, Chanute 21, Frontenac 22, Coffeyville 23, Cherryvale 24, Moline 25, Wichita 26, Winfield 27, Arkansas City 28, Wellington 30, Harper 31.

BURLESQUE.

AL REEVES'S BIG BEAUTY: Kansas City, Mo., 15-21, St. Louis 22-25.
AMERICAN (E. D. Miler, mgr.): Toronto, Ont., 16-21, Rochester, N. Y., 23-28.
BEHMAN SHOW (Jack Singer, mgr.): Hoboken, N. J., 16-21, New York city 23-Nov. 4.
BELLES OF THE BOULEVARD (Fred McCall, mgr.): Cleveland, O., 16-21, Toledo, 22-28.
BEN WELCH (Jack Singer, mgr.): New York city 16-21, Philadelphia, Pa., 23-28.
BIG BANNER (Gallagher and Shean, mgrs.): Louisville, Ky., 15-21, Cincinnati, O., 22-28.
BIG GAIETY (A. Miller, mgr.): Springfield, Mass., 16-18, Worcester 19-21, Providence, R. I., 23-28.
BIG REVIEW (Henry P. Dixon, mgr.): Philadelphia, Pa., 16-21, Jersey City, N. J., 23-28.
BOHEMIANS (Al Lubin, mgr.): St. Louis, Mo., 15-21, Indianapolis, Ind., 22-25.
BON TONS (Jesse Burns, mgr.): Boston, Mass., 16-21, New York city 23-28.
BOWERY (Hurtle and Seamon, mgrs.): Boston, Mass., 23-28.
BROADWAY GAIETY (Harry Shapiro, mgr.): Montreal, Can., 16-21, Toronto 23-28.
CENTURY GIRLS (Morris Weinstein, mgr.): Detroit, Mich., 16-21, Chicago, Ill., 22-28.
CHEERY BLOSSOMS (Max Armstrong, mgr.): Boston, Mass., 16-21, Montreal, Can., 23-28.
COLLEGE GIRLS (Chas. Foreman, mgr.): Toronto, Ont., 16-21, Buffalo, N. Y., 23-28.
COLUMBIA (Frank Logan, mgr.): Buffalo, N. Y., 16-21, Rochester 23-28.
COZY CORNER GIRLS (Louis Watson, mgr.): Harrisburg, Pa., 18, Reading 19, Allentown 20, Chester 21, Washington, D. C., 23-28.
CRACKERJACKS (Bob Manchester, mgr.): New York city 16-21, Philadelphia, Pa., 23-28.
DAFFYDILS (Sam Rice, mgr.): Philadelphia, Pa., 16-21, Wilkes-Barre 23-28.
DARLINGS OF PARIS (Chas. Taylor, mgr.): Chicago, Ill., 16-21, Cleveland, O., 22-28.
DREAMLAND (Dave Marlon, mgr.): Philadelphia, Pa., 16-21, Brooklyn, N. Y., 23-28.
DUCKLINGS (Frank Calder, mgr.): Jersey City, N. J., 16-21, Boston, Mass., 23-28.
FOLLIES OF THE DAY (Harney Gerard, mgr.): Minneapolis, Minn., 15-21, St. Paul 22-28.
GAY WIDOWS (Louis J. Oberworth, mgr.): New York city 16-21, Philadelphia, Pa., 23-28.
GINGER GIRLS (Hurtle and Seamon, mgrs.): New York city 9-21, Springfield, Mass., 23-25, Worcester 26-28.
GIRLS FROM HAPPYLAND (Hurtle and Seamon, mgrs.): Baltimore, Md., 16-21, Washington, D. C., 23-28.
GIRLS FROM MISSOURI (Louis Talbot, mgr.): Rochester, N. Y., 16-21, Buffalo 23-28.
GIRLS FROM RENO (James Madison, mgr.): Louisville, Ky., 15-21, Cincinnati, O., 22-28.
GOLDEN CHOOK (Jas. Fulton, mgr.): Brooklyn, N. Y., 16-21, Newark, N. J., 23-28.
HASTINGS'S BIG SHOW (Harry Hastings, mgr.): Washington, D. C., 16-21, Pittsburgh, Pa., 23-28.
HIGH SCHOOL GIRLS (Arthur Gorman, mgr.): Buffalo, N. Y., 16-21, Detroit, Mich., 23-28.
HONEYMOON GIRLS (Al Rich, mgr.): New York city 16-21.
IDEALS (Sam Robinson, mgr.): Cincinnati, O., 15-21, Chicago, Ill., 23-Nov. 4.
IMPERIALS (Slim Williams, mgr.): Chicago, Ill., 15-28.
JARDIN DE PARIS (Burt Kendrick, mgr.): Indianapolis, Ind., 16-21, Louisville, Ky., 22-28.
JERREY LILIES (Wm. Jennings, mgr.): Omaha, Neb., 15-21, Kansas City, Mo., 22-28.
KENTUCKY BELLES (Mike Fenton, mgr.): Wilkes-Barre, Pa., 16-21, Scranton 23-28.
KICKERBUCKERS (Louis Robie, mgr.): Minneapolis, Minn., 15-21, St. Paul 22-28.
LADY RUCCANERS (Harry M. Strouse, mgr.): Wheeling, W. Va., 16-21, Pittsburgh, Pa., 23-28.
LOVE MAKERS (Dave Guran, mgr.): Milwaukee, Wis., 15-21, Minneapolis, Minn., 22-28.

MAJESTICS (David Gordon, mgr.): Providence, R. I., 16-21, Boston, Mass., 22-25.
MERRY BURLINGUES (Joe Leavitt, mgr.): New York city 16-28.
MERRY MAIDENS (Edward Shafer, mgr.): Pittsburgh, Pa., 16-21, Johnstown 23, Altoona 24, Harrisburg 25, Reading 26, Allentown 27, Chester 28.
MERRY WHIRL (J. Herbert Mack, mgr.): Rochester, N. Y., 16-21, Schenectady 22, 23, Albany 24-26.
MIDNIGHT MAIDENS (Wm. S. Clark, mgr.): Cincinnati, O., 15-21, Chicago, Ill., 22-25.
MISS NEW YORK, JR. (Wm. Pennessy, mgr.): Brooklyn, N. Y., 16-28.
MOULIN ROUGE (Joe Pine, mgr.): Scranton, Pa., 16-21, New York city 23-Nov. 4.
PACEMAKERS (T. M. Herk, mgr.): Baltimore, Md., 16-21, Philadelphia, Pa., 22-28.
PAINTING THE TOWN (Holiday and Curley, mgrs.): Chicago, Ill., 15-21, Detroit, Mich., 22-28.
PASSING PARADE (M. Messing, mgr.): Philadelphia, Pa., 16-21, Baltimore, Md., 22-28.
PAT WHITE'S GAIETY (Walter Greaves, mgr.): Omaha, Neb., 15-21, Kansas City, Mo., 22-28.
QUEEN OF BOHEMIA (Henry P. Jacobs, mgr.): Newark, N. J., 16-21, Hoboken 23-28.
QUEENS OF THE POLICE BURGERS (Counihan and Shannon, mgrs.): Cleveland, O., 15-21, Wheeling, W. Va., 23-28.
QUEENS OF THE JARDIN DE PARIS (Joe Howard, mgr.): Brooklyn, N. Y., 16-21, New York city 23-28.
ROBINSON'S CRUISE GIRLS (Ed. Davidson, mgr.): Chicago, Ill., 16-21, Milwaukee, Wis., 22-28.
ROSE SYDELL'S (W. S. Campbell, mgr.): Detroit, Mich., 15-21, Toronto, Can., 23-28.
RUNAWAY GIRLS (Peter S. Clark, mgr.): St. Louis, Mo., 15-21, Louisville, Ky., 22-28.
SAM DRYVER'S (Louis Stark, mgr.): New York city 9-21, Brooklyn, N. Y., 23-Nov. 4.
SOCIAL MAIDS (Hurtle and Seamon, mgrs.): Albany, N. Y., 16-18, Schenectady 19-21, Brooklyn 23-28.
STAR AND GARTER (Frank Weisburg, mgr.): Toledo, O., 16-21, Chicago, Ill., 22-28.
STAR SHOW GIRLS (John T. Baker, mgr.): Chicago, Ill., 15-21, Milwaukee, Wis., 23-28.
TAXI GIRLS (Hurtle and Seamon, mgrs.): Boston, Mass., 16-21, Albany, N. Y., 23-28, Schenectady 29-28.
TIGER LILIES (D. R. Williamson, mgr.): Brooklyn, N. Y., 9-21, New York city 23-28.
TROCADEROS (Chas. H. Waldron, mgr.): St. Paul, Minn., 15-21, Omaha, Neb., 22-28.
VANITY FAIR (Rowman Bros., mgrs.): Schenectady, N. Y., 16-18, Albany 19-21.
WATSON'S BURLINGUES (W. B. Watson, mgr.): St. Paul, Minn., 15-21, Omaha, Neb., 23-28.
WHIRL OF MIRTH (Whallen and Martell, mgrs.): Washington, D. C., 16-21, Baltimore, Md., 23-28.
WORLD OF PLEASURE (Geo. H. Fitchett, mgr.): Pittsburgh, Pa., 16-21, Cleveland, O., 22-28.
YANKEE DOODLE GIRLS (Sol Meyer, mgr.): Milwaukee, Wis., 15-21, Minneapolis, Minn., 22-28.
ZALIAH'S OWN (W. C. Cameron, mgr.): Kansas City, Mo., 15-21, St. Louis 22-28.

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HAGENBECK-WALLACE: Comanche, Tex., 18, Brady 19, Brownwood 20, Ballinger 21.
RINGLING BROTHERS: Sherman, Tex., 18, McKinley 19, Corsicana 20, Tyler 21.

MISCELLANEOUS.

DANTE'S INFERNO: Sacramento, Cal., 16-21.
DANTE'S INFERNO: Toronto, Can., 16-Nov. 4.
DE PACHMANN: Boston, Mass., 21.
ELMENDORF LECTURES: Pittsburgh, Pa., 18, Philadelphia 20, 21, Pittsburgh 23, Philadelphia 27, 28.
FARRAR, GERALDINE (C. A. Ellis, mgr.): Milwaukee, Wis., 20, St. Paul, Minn., 24.
GARDEN, MARY: Providence, R. I., 20, Boston, Mass., 22.
HOLMES, BURTON: Chicago, Ill., 18, 20, 21, 23, 25.
LAUDER, HARRY: Philadelphia, Pa., 17, 18, Boston, Mass., 20, 21, Providence, R. I., 23, Springfield, Mass., 24, Albany, N. Y., 25, Rochester 31.
LORENZ BROTHERS (George A. Comte, mgr.): Galesburg, Ill., 16-21, Quincy 23-28.
LUCY, THOMAS: Moreau: Galesville, Tex., 18, Italy 19, Grandview 20, Cumby 21.
MORDKIN, MIKAIL: IMPERIAL RUSSIAN DANCERS: Albany, N. Y., 20.
NORDICA, LILLIAN (Frederic Shipman, mgr.): Spokane, Wash., 23, Nelson, Can., 24, Lethbridge 28.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Mecca, Arabia, Asia, 16-18, Bombay, India, 28—Indefinite.
THURSTON, HOWARD (Dudley McAdow, mgr.): Syracuse, N. Y., 23-25, Rochester 26—Indefinite.
WAYNE, GREAT (W. Bemle, mgr.): Ironwood, Mich., 18, 19, Bessemer 20, 21.

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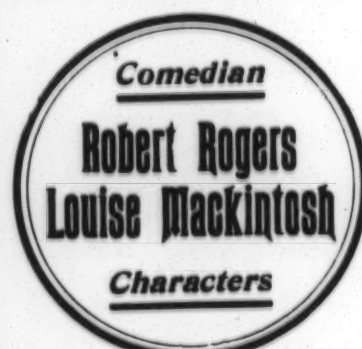
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